In danger of jammed minds: A deconstructive discourse analysis of the criteria for early onset schizophrenia and imagination in children's literature

Bethany Morris, Bachelor of Arts
Master of Arts Candidate

Child and Youth Studies

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Faculty of Social Sciences, Brock University
St. Catharines, Ontario

Abstract

The purpose of this research is to expose and complicate those discourses of childhood imagination as demonstrated in the diagnostic criteria for early onset schizophrenia by using an antipsychiatry perspective. This will be done by evaluating those discourses alongside those found in popular children's literature, specifically, *Harry Potter and The Philosopher's Stone, Bridge to Terabithia,* and *A Wrinkle in Time*. Once uncovered, the underlying power discourses were then exposed. This research will then employ a minor reading as provided by Deleuze and Guattari's (1987) approach to minor literature to demonstrate the ways in which the child can subvert those dominant discourses. The potential of literature is evaluated for its ability to provide alternative modes of experience and lines of flight for the child subjected to the diagnostic criteria of schizophrenia.

Keywords: antipsychiatry, children's literature, childhood schizophrenia, lines of flight, modalities of experience, minor literature

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Introduction

Historically, medical practitioners were reluctant to diagnose children with any form of psychosis, claiming that such a task was either redundant or impossible during a period of drastic developmental changes (Parry-Jones, 2001). However, as psychiatry began to become more prominent, it sough to cast its diagnostic net over children as well, with the inclusion of such disorders as Autism Spectrum Disorder and Oppositional Defiant Disorder being targeted at children and youth (APA, 1980). Disorders not specific to childhood, such as Depression and Anxiety, are now also diagnosed in children (APA, 2013). However, the diagnosis of schizophrenia in childhood, sometimes referred to as early-onset schizophrenia or childhood schizophrenia (Parry-Jones, 2001), remains a contested issue in psychology and for professionals on all sides of the debate, due to a lack of a consistent definition of schizophrenia and insufficient understanding of etiology (Parry-Jones, 2001). The literature states that the earlier the onset of the disorder, the more severe the outcome (APA, 2013). While some practitioners and researchers believe that early intervention is crucial in the treatment of such disorders, other practitioners and researchers believe that the treatments in place for schizophrenia are too harmful, especially for children. This thesis will argue that theories stemming from the anti-psychiatry movement of the 1960s might well provide an alternative way of understanding the behaviors demonstrated by those diagnosed with schizophrenia and offer therapeutic interventions that could be far less detrimental to the individual. An antipsychiatry approach tended to view madness as something that was socially constructed, in contrast to the traditional assumption that it was a pathology within the individual (Bourg, 2007). By exploring alternative modes of understanding human experiences within this framework, it is possible to open up a range of opportunities, both for ways of being in the world, as well as for different forms of therapeutic aids for those in distress. This thesis will rely heavily on the use of children's

literature to explore those alternative experiences which are not only offered to children, but strongly encouraged.

CHAPTER ONE

Literature Review

A brief history of the treatment of children by psychiatry

The literature surrounding childhood psychoses is meagre and needs to be considered in the context of madness as a whole. To do this is challenging as theories and practices vary depending on the historical and cultural context. For the purposes of this research, I will be focusing on those practices which arose in Western civilizations from the 19th century to the 21st century. It is worth mentioning, however, that what were once considered demonic possessions in various societies during the 1600s may actually have been the first accounts of schizophrenia (Parry-Jones, 2001). The Enlightenment, however, was a time when scientific rationale for phenomena were privileged over religious or mystical explanations, and there was a shift to a medicalization of what was once spiritual corruption to various pathologies in the body, specifically the brain (Foucault, 2006). Schizophrenia as it has come to be known in contemporary Western societies can be traced to the theories of Emil Kraeplin and Eugen Bleuler around the end of the 19th century (Heinrichs, 2003). Kraeplin, a German psychiatrist, grouped together many of the various disorders that were being identified in the late 19th century under the general category of "dementia praecox", which in his view was based on " organic brain pathology and progressed inevitably towards mental deterioration" (Parry-Jones, 2001, p.4). Kraeplin's classifications did not provide different criteria for children and adults. In 1911, Bleuler coined the term "schizophrenia" to differentiate between Kraeplin's conception of mental illness and suggested that schizophrenia was the result of "defective life accommodation" and advocated for social integration rather than institutionalization of those with schizophrenia (Parry-Jones, 2001, pp. 5).

Problems arose once professionals realized that it was difficult to differentiate schizophrenia from mental disabilities, as well as deafness from mutism. In 1943, Leo Kanner introduced the term "early infantile autism," which was characterized by "extreme aloneness, impaired communication, obsessive insistence on sameness and fascination for objects" (Parry-Jones, 2001, p. 7). This new diagnosis further complicated matters, as the relationship of this disorder to schizophrenia was confused, and this diagnosis was being applied to a large group of children. Amidst controversy, in 1971, Kanner changed "early infantile autism" to "hyperkinetic disease" and classified it as a childhood psychoses which was the result of organic brain disease (Parry-Jones, 2001, p.8). Childhood psychoses, or childhood schizophrenia, was then used to refer to a wide range of psychotic conditions, with little to no standardization of criteria. In discussions to create a standardized list of criteria, it was believed that children, like adults, could suffer from hallucinations and delusions as well. In 1980, the *Diagnostic and Statistical Manual of Mental Disorders III* (*DSM-III)* classified child and adult schizophrenia as being similar and advocated for the use of the same diagnostic criteria, provided there was an understanding that the manifestations of the disorder could be different depending on the age of the individual (Parry-Jones, 2001, pp.10-11). While there was still confusion between schizophrenia and developmental disorders, work had officially begun to establish a standardized set of criteria for childhood schizophrenia.

Schizophrenia in the 21st century

The criteria for schizophrenia are more rigid in the *DSM 5* (2013) than earlier editions of the *DSM*; however, children are still subjected to the same criteria as adults. Distinctions have been made in regards to onset. For example, Werry (1992)

distinguishes between very early onset (before age 13) and early onset (before age 16). The characteristic symptoms as outlined in the *DSM 5* (2013) include hallucinations, delusions, disorganized speech, grossly disorganized or catatonic behavior and negative symptoms (alogia, avolition, and affective flattening). For a diagnosis of schizophrenia, two of the aforementioned behaviors must be present for a significant amount of time during a one month period and one of those behaviors must be delusions, hallucinations or disorganized speech (APA, 2013). Further criteria include social and/or occupational dysfunction, in which the person is functioning well below her usual level in work, interpersonal relations and/or self-care. Symptoms of the disorder must be continuous for at least six months, and during one of those months, one of the primary characteristics must be present. Schizoaffective disorder, mood disorders, as well as symptoms resulting from substance abuse must be ruled out before a diagnosis of schizophrenia is given. Finally, if there is a history of autistic disorder or another pervasive developmental disorder, the additional diagnosis of schizophrenia is made only if prominent delusions or hallucinations are also present for at least a month (APA, 2013). Previous editions of the manual further broke down the disorder into subtypes consisting of paranoid, disorganized, catatonic, undifferentiated and residual, but these have been removed from the 5th edition.

It is believed that about 1% of children will be diagnosed with a form of schizophrenia, and it is believed that the earlier the onset of the disorder, the more dire the prognosis (Pearrow & Jimerson, 2010). The premorbid characteristics that practitioners also take into consideration include social class at birth, obstetrical complications, viral infections in childhood, motor and language delay, lower

intelligence, and personality characteristics such as "odd behavior or social withdrawal" (Carlson, Naz, & Bromet, 2005). Individuals in their teenage years are also believed to demonstrate "higher abnormal suspiciousness or sensitivity, social withdrawal, severe tantrums, relationship problems, disturbed sleeping, morbid depression, family psychiatric history, out-of-home placement and Caribbean or African ancestry" (Carlson et al., 2005, p.15) than those who are not diagnosed with schizophrenia. Some research suggests that even if the child is not diagnosed with schizophrenia, she may show early signs of an impending psychosis, characterized by developmental delays in childhood, by academic and social difficulties in middle childhood and adolescence, and finally, during mid-adolescence, by "subclinical perceptual and ideational abnormalities that typically signal the impending psychotic symptomology in early adulthood" (Walker, Kestler, Hochman & Bollini, 2004, p. 174). There also tends to be impairment in those language tasks that require concentration and organized output (Wozniak, White & Schulz, 2005). Other research has indicated the importance of an understanding of childhood development in identifying certain behaviors as pathological, claiming that certain developmental characteristics need to be considered before distinguishing what constitutes a delusion, citing the example that the belief in monsters is acceptable in younger children, but not in older children (Carlson, et al., 2005).

Traditional treatment for schizophrenia generally begins with attempts to reduce positive symptoms, such as hallucinations and delusions, with the administration of antipsychotics. According to the National Institute of Mental Health's (NIMH) website, many of the antipsychotics prescribed today have been around since the 1950s and include Thorazine, Haldol, Etrafron and Prolixin. Some of the newer medications

available are Clozaril, Risperdal, Zyprexa, Seroquel, and Abilify (NIMH, 2009). Many of these drugs come with a list of unpleasant side effects including a risk of developing tardive dyskinesia, a disorder characterized by Parkinson-like symptoms, and angranulocytosis, in which there is a loss of white blood cells needed by the body to fight infection (NIMH, 2009).

The problem with psychiatry in the 21st century

The American Psychiatric Association is an organization in the United States that represents practitioners and researchers in the field of psychology and has a substantial amount of influence on those in the field in many other parts of the Western world. It is this organization that publishes the *Diagnostic and Statistical Manual of Mental Disorders (DSM)* and all of its subsequent publications, which is sometimes referred to as "the bible of psychiatry" (Greenberg, 2013). One of the larger issues in psychiatry in the 21st century is its attempts to be an objective science, aligning itself with other branches of diagnostic medicine. The constant revisions of the *DSM* reflect the APA's ongoing attempt to standardize the criteria that characterize mental disorders, so that a psychiatrist could diagnose schizophrenia or depression the same way a doctor could diagnose high blood pressure or diabetes based on agreed upon objective criteria (Greenberg, 2013). However, because mental disorders are diagnosed based on an observation of behavior in particular contexts, it is challenging for psychiatrists to come to a consensus of what constitutes disorder and therefore, a great deal of judgement remains on the part of the doctor in determining if criteria are met and if they impair the individual's life significantly enough to warrant a diagnosis.

Thomas Szasz (1976) caused a great deal of controversy in the 1960s by asserting that mental illness was actually a myth, claiming that Kraepelin and Bleuler's discovery of schizophrenia was actually their own invention. He supported this claim by saying that "the pathologist's materialist-scientific definition of illness [is] the structural or functional alteration of cells, tissues and organs. If we accept this definition of disease, then it follows that mental illness is a metaphor, and asserting that view is stating an analytic truth not subject to empirical falsification" (Szasz, 2010, p.3). There are also frequent revisions which reflect a lack of consensus in the professional community on what they believe to be the objective manifestations of psychiatric disorders, with little evidence to support that such labelling is even beneficial for the individual's well-being (Yoder, 2003). This superficial agreement on what is disordered behavior also falls victim to societal influences, as was the case of both the inclusion of homosexuality in the *DSM-II* (1968) and its removal in the *DSM-III* (1980). According to Szasz (1976), the claim that some people have a disease called schizophrenia, or any other mental illness, is based not on a medical discovery, but rather on the authority of the medical community to make such a claim. Szasz's argument has led to widespread critiques of the *DSM* and its attempts to standardize human experience and suffering.

Antipsychiatry approaches

The contestation surrounding psychiatry's treatment of individual distress has been around as long as the field itself. A surge in protest, however, emerged in the 1960s, alongside many other human rights demonstrations. The term "antipsychiatry" was coined by David Cooper in 1967 to describe the movement he witnessed in Britain during the 1960s and 1970s (Dyck, 2010). However, the antipsychiatry movement was

happening over parts of Europe and North America, influenced by thinkers such as Michel Foucault, R.D. Laing, Gilles Delueze, Felix Guattari, Franco Basaglia, and Thomas Szasz, among others. Opponents to psychiatry argued against the amount of social control that psychiatry wields and believed that treatment methods, even the supposedly humane ones like psychoanalysis, were social control mechanisms (Dyck, 2010).

The rebellion against psychiatry occurred amidst a world-wide counterculture that was rising up against many forms of injustice, such as economic, racial, and gender inequality (Rissmiller & Rissmiller, 2006). Proponents of the movement believed that the treatment imposed by doctors on individuals who were supposedly mentally ill went against basic human rights. Professionals in psychiatry were being accused of abusing their power to medicate and institutionalize, and the ethics of the asylum itself was called into question (Basaglia, 1987). In France in particular, antipsychiatry was part of a larger cultural revolution that was centered on a philosophy of desire, an approach favored strongly in the 1970s and celebrated in both academia and artistic movements (Bourg, 2007). Alongside the antipsychiatry movement in Paris, various revolutions were being staged in other parts of the world. The 1960s and 1970s was a time of social upheaval as various groups fought for equality and their civil rights (Rissmiller & Rissmiller, 2006).

Since the 1960s, the antipsychiatry movement has expanded and found representation in grassroots movements and Not For Profit organizations like the Antipsychiatry Coalition, in alternative therapeutic organizations such as Finland's Open Dialogue, and in publications such as *Asylum: A Magazine for Democratic Psychiatry*. The contemporary antipsychiatry movement has been termed a "consumerist movement"

made up of people who feel they have been victimized by psychiatry, a movement which works to give power to the patients of these services (Rissmiller & Rissmiller, 2006), while writers such as Greenberg (2013, 2010) and Frances (2013) bring many of the issues at the heart of the antipsychiatry movement to the mainstream press.

Theoretical frameworks for antipsychiatry

Theories born during the antipsychiatry movement seek to appropriate a more humanistic understanding of human phenomena grounded in the recognition that humans are social creatures and are affected by engagements with other individuals and their community. The focus is taken away from the "mentally ill" individual, and instead, questions are raised about the society that stigmatizes certain behaviors and experiences. The issue then becomes not what type of medication or psychotherapy the individual needs, but rather those societal conditions that alienate individuals from their understanding of their experience in society. By using such theories as a lens to look at what has been understood as mental illness, and schizophrenia in particular, an entirely new perspective is made available.

Of particular importance to this research are the contributions made to the practice of psychiatry by R.D. Laing and Franco Basaglia, as well as the lasting theoretical influence of philosophers Michel Foucault, Gilles Deleuze, and Felix Guattari. The work done by Laing, Basaglia, and Guattari in community-based hospitals, where patients and staff lived amongst one another, enabled a restructuring of psychiatric practices in parts of Europe (Rissmiller & Rissmiller, 2006). The movement was further supported by the social upheaval that was being sparked by the lectures of Foucault at the Centre

Expérimental de Vincennes in France, as well as by the unconventional philosophical frameworks posited by Deleuze and Guattari . The work of these theorists as it pertains to this research will be further examined in what follows.

Foucault and docile bodies

French philosopher Michel Foucault focused a great deal of attention on the role of social institutions in regards to power relations, specifically the psychiatric institution. In his book *Madness and civilization: A history of madness in the age of reason* (1965) and in his posthumously published *History of madness* (2006), an extended version of the former work, Foucault provides an account of the way psychiatry has evolved to become what it is today, beginning with the segregation of the lepers during the Middle Ages, through to the methods of Pinel and his contemporaries, and finally to the rebellion he witnessed against the controversial treatments of Electroconvulsive Therapy and Insulin Induced Comas. What he found was that mental illness has been routinely shaped by the economic and cultural demands of the time, allowing for a socially constructed understanding of mental illness; this understanding was in contrast to traditional explanations which foregrounded notions such as unsatiated unconscious or the role of the brain and nerves, the latter view in particular gaining ground amongst professionals at the time Foucault was writing (Foucault, 2006). While problematic behaviors are generally explained in relation to brain chemistry now, other explanations would have been warranted during different eras. Similarly, in the Middle Ages, madness was based on the moral character of a person, whereas in the 21st century, society makes clear distinctions between those who are mad and those who are deviants or criminals. Foucault points out that in 17th century France, the Hôpital-General took the role of a

"semi-judicial structure, an administrative entity that was granted powers to deliberate, judge and pass sentence independently of other pre-existing authorities and courts" (2006, p. 49). The authoritative power of psychiatry is still apparent today in court proceedings where a professional is called in to determine if the person who committed the crime was actually mad, and thus not in complete control of his actions, or just an immoral person.

According to Foucault (1984), social institutions create and discipline bodies in order to make the bodies perform in socially acceptable ways. He states that "It is easy enough to find signs of the attention paid to the body— to the body that is manipulated, shaped, trained; which obeys, responds, becomes skillful and increases its forces" (p.180). Institutions turn bodies into objects, as well as "instruments of its exercise" through the use of hierarchical observation, normalizing judgement and "their combination in a procedure that is specific to it— the examination" (Foucault, 1976, p. 188). Bodies that do not respond appropriately are subsequently punished. The punishment of certain bodies in our society, such as that which occurs in confinement facilities, is obvious.

However, subversive punishment operates effectively as well, where individuals who display behavior deemed socially undesirable are pointed out, segregated and handled appropriately by whatever institution is responsible for dictating the standards of behavior. Such practices then become so entrenched in the society, that the individual is able to internalize these institutional forces and moderate behaviors accordingly. Institutions of power, specifically medical and legal institutions, operate by labelling the mentally ill as "other," thus creating structure of exclusion that allows mental illnesses

not only to be recognized as medical problems, but as social and moral ones as well (Foucault, 1976).

Social and moral concerns can also be labeled as problems of the mentally ill, which allows for society to control not only its ill, but also those who deviate from dominant values and beliefs. This understanding then opens up the opportunity to treat and correct those individuals by the same practice that initially labelled them as "other," which Foucault (1976) believed happened through an examination process, which is,

> -surrounded by all its documentary techniques, makes each individual a '-case-': a case which at one and the same time constitutes an object for a branch of knowledge and a hold for a branch of power. The case is no longer as in casuistry or jurisprudence, a set of circumstances defining an act and capable of modifying the application of a rule; it is the individual as he may be described, judged, measured, compared with others, in his very individuality; and it is also the individual who has to be trained or corrected, classified, normalized, excluded, etc- (p. 203).

The onus then is completely on the individual to either modify the behaviors or be stripped of rights, liberties and dignity under the guise of "insanity."

Democratic psychiatry in Italy

While Foucault was arguing against the very structure of psychiatry itself in France**,** Franco Basaglia was attempting to deconstruct it and create a practice he believed would be something more beneficial for his patients. A psychiatrist practicing in Gorizia, Italy, Basgalia believed that the field that advocated for care and treatment for those

afflicted with various forms of mental suffering actually propagated institutions of violence in the form of the asylum, or the *manicomio* (Basaglia, 1987). Basaglia(1987) wrote that the *manicomio* was

> an enormous shell filled with bodies that cannot experience themselves and who sit there, waiting for someone to seize them and make them live as they see fit, that is as schizohrenics, manic-depressives, hysterics, finally transformed into things... Within its four walls, the pulse of history ceases to beat, the social identity of the individual contained therein is suppressed, and the process of total identification of the individual with its psychic dimensions takes place. The conditions of his life may be offered as proof of his innate inferiority, his culture disregarded as the expression of his irrational deviation. The silence which sets in, in the asylum, becomes both typical of it and guarantees that, from it, no other message will reach the outside world (pp.11-12).

Basaglia thus created what he believed to be a democratic approach to psychiatry, returning the power of their treatment and experiences back to the patients. He actively engaged with his patients and worked at understanding the message in what many had believed was simply nonsense manifested in psychosis, by responding to the material needs of his patients and encouraging their network of interpersonal relations to be a part of the healing process, and by capitalizing on a variety of professional and nonprofessional resources to set up a strong network of support (Basaglia, 1987).

Basaglia advocated for a community-based approach, in which the delegated "mad" were seen as community members in the hospital along with the doctors and staff,

rather than as patients. They were encouraged to take part in their community through jobs, creative endeavours and administrative proceedings, in which their voices and opinions were listened to and encouraged. Basaglia (1987) believed that

> the patient in an institution that insists on relating to him as a sick body, adopts the institution itself as his own body and assimilates the self-image that the institution imposes...the patient, who already suffers a loss of liberty by being sick, has to obey a new body which is the institution, negating any autonomous desires, actions and aspirations that would make him feel alive and still himself. He becomes a body lived through the institution and for the institution, so much so that he can be considered a part of its physical structure (p.77)

Like many of his contemporaries, Basaglia argued that the issues that were being observed in people labelled as insane resulted more from societal and political factors than from basic biological abnormalities. The problem is that there are individuals with whom particular societies would prefer not to have relationships, a preference which manifests itself in the ever-increasing creation of barriers against such people in mainstream society. Basaglia sought to break down these barriers. Through his and his co-workers' efforts, Basaglia was able to have passed the 1978 Italian National Reform Bill, which saw the end of asylums, as well as forced admissions, and which enabled the establishment of community psychiatric units that were limited to 15 beds, as opposed to the overcrowded hospitals Basaglia witnessed (Rissmiller & Rissmiller, 2006).

Laing and the role of experience

R.D. Laing's work is credited with being the foundation for the antipsychiatry movement, even though he himself did not identify as an antipsychiatrist (Crossley, 1998). Laing (1967) understood the experience of madness as a social phenomenon rather than a biological one and argued that madness was a reasonable reaction to a mad world. He believed that an individual could be ontologically insecure, claiming that "the individual may feel more unreal, than real; in a literal sense, more dead than alive; precariously differentiated from the rest of the world, so that his identity and autonomy are always in question" (Laing, 1969, p.43). This person will thus experience the world and relate to others differently than a person with a "firm core of ontological security" (p. 43). In the hopes of preserving his identity, this person will react quite differently to circumstances that the ontologically secure person would take for granted. These circumstances can either threaten the individual's being or threaten him with non-being. If the person is ontologically insecure, he runs the risk of experiencing one of three forms of anxiety that Laing believed were characteristic of such an individual: Engulfment, Implosion or Petrification, all of which jeopardize the individual's sense of self (Laing, 1969). The person deals with her anxiety by living in a world of her own, withdrawing into herself and losing contact with reality (Laing, 1969).

Fundamental to Laing's theories was the role of the experiences of the individual and psychiatry's failure to validate different "modalities of experience" (Laing, 1967, p.18). Laing stated that what we observe in others is simply their behavior, not their experience and that "perception, imagination, phantasy, reverie, dreams, memory, are simply different modalities of experience" (Laing, 1967, p.18). Laing believed that this

appreciation of the different ways of experiencing and interpreting the world was absent from psychiatry as a strong push was being made to embrace a more natural or biological approach to the field. This idea is still relevant as psychiatry still privileges the role of the biological in attempts to understand human phenomena by placing a large emphasis on the inner workings of the brain and its chemistry rather than on the experiences resulting from such neurochemical interactions. Laing argued that as individuals age, they are encouraged to forget their "inner worlds" —that is, their imagination, unique perceptions and dreams— and to maintain just enough of those senses to function in the world. Fantasies are the last decidedly "normal" engagement with the inner world, provided they remain in the realm of fantasy and do not cross over to delusions or hallucinations, that is, that there is an active negation of the experience of fantasy as real (Laing,1967). Our behavior, then, is the outward representation of the individual's experience of the world. Problems subsequently arise when others become concerned with that behavior and seek to modify it, thus negating the individual's experience of his own world.

Laing's understanding of schizophrenia as a negation of experience allows for a completely different perspective on schizophrenia not provided in traditional psychiatry. By emphasizing the role of experience, there is a shift in attention from the disordered brain and behavior to the whole individual, following a more humanist perspective. Such a perspective has the potential to create less alienation from the therapeutic process for the individual.

Colliding bodies and flowing identities

Psychology is reliant on the assumption that in the core of every individual is a unique self. Even Laing, who is considered a radical in his field, based many of his theories on the existence of a core self (1960, 1967). Such constructions of identity and self can be said to have derived from the period of the Enlightenment, a time when rationality was privileged in order to obtain objective truths and when it was believed that the best way to obtain such truths was through scientific empiricism (Skott-Myhre, 2006). French philosophers Gilles Deleuze and Felix Guattari, and later feminist scholar Rosi Bradotti, follow in the tradition of Spinoza and challenge this notion of self or stable identity and provide a completely different way of conceptualizing our existence and ways of being in the world. Spinoza asserted that the identity of an individual is constructed through her relations with other individuals and forces, and that these relations are constantly changing. Therefore, the identity of the individual is not stable, but continuously in flux (Tiessen, 2012). Deleuze and Guattari (1983) expand on this notion and argue that nothing can be known about a body until it is known what that body can do, and because bodies are constantly coming into contact with other bodies, there is no end to what a body could become. As Skott-Myhre (2008) states, "as soon as we think we know who we are, we can immediately see the possibility of who we might become" (p.7). Individuals then are the product of "relations of movement and rest between molecules or particles, capacities to affect and be affected" (Deleuze & Guattari, 1987, p.261). Tiessen (2012) elaborates on this further, stating that "we can think, for instance, of ourselves— our desires, drives, movements, decisions, material situation and embodiedness— as a site, a crossing, where forces come into play and intersect" (p.79).

The result then is a "self" that is actually a process rather than a stable core, and a concoction of all of the experiences, interactions and encounters (Skott-Myhre, 2008).

Feminist scholar, Rosi Bradotti (2011), picks up on Deleuze and Guattari's concept of the nomad and elaborates on it to develop her own understanding of identity politics. According to Deleueze and Guattari (1987), the nomad is a "hunter [that] follows the flows, exhausts them in place, and moves on with them to another place" (p.162). The affect that is created as a result is the nomadic deterritorialization, that is, "a space of thinking and desiring outside of stratified space, an open thought system that roams outside of codes" (MacDonald, 2012, pp.125-126). With this notion, Bradotti attempts to offer another way of understanding the self.

Bradotti (2011) argues for an understanding of the body or embodiment of the subject as "neither biological nor a sociological category, but rather as a point of overlapping between the physical, the symbolic and the sociological... the body refers to the materialist but also vitalist groundings of human subjectivity and to the specifically human capacity to be both grounded and to flow and thus to transcend the very variables—class, race, sex, gender, age, disability— that structure us" (p.25). She provides the example of the European identity, explaining that while it promotes a sort of unification, it is rather "a concoction of diverse cultural, linguistic and ethnic groups with a high level of conflicts...though they get homogenized by the gaze of the colonial observer" (2011, 33).

The individual's identity can be understood from this perspective as well. Others can look at an individual as an embodiment of the various forces and histories that make

an individual one unified construction, but in actuality that is an oversimplified notion of identity. Rather, the person is a collection of possible selves, ones that reinforce and contradict one another. By approaching the concept of identity from this perspective, avenues of being in the world become available, which subsequently allows for the understanding of behavior typically thought of as pathological as rather an expression of the various affects operating on and within the individual at a particular given time.

Madness and literature

Theories such as Basaglia's and Laing's are not the first to contest the traditional representation of madness by psychiatry. Madness has been both a theme and a muse for works of literature for hundreds of years. Plato believed that madness could be a source of inspiration (Thompson, 1969), Shakespeare frequently used his supposed mad characters as vehicles for wisdom (Reed, 2009), and the Marquis de Sade was encouraged to write as an outlet for his presumed insanity (du Plessix Gray, 1998). Many more modern writers are strongly linked to madness in its many forms, including Charlotte Perkins-Gilman (2009), Franz Kafka, Sylvia Plath (Sass, 1994), and Ernest Hemingway (Reynolds, 2012). The surge in contemporary memoirs of madness such as *Girl, Interrupted* by Susanna Kaysen, *Girl In Need of a Tourniquet* by Merri Lisa Johnson, and *The Eden Express* by Mark Vonnegut similarly attests to the importance of this theme. Finally, The Madness and Literature Network (2013), conducts research on the linkages between madness and literature, problematizes diagnostic readings of various works of literature, and encourages "critical dialogues across the fields of linguistics, literature and mental health care." Literature is a way for both writers and readers to subvert the traditional assumptions surrounding mental disorder, further blurring the boundaries

between normal and abnormal. As David Lodge (2002) notes, "literature is a record of human consciousness, the richest and most comprehensive we have" (p.10). In this respect, writers have been documenting mental experiences long before the psychiatric community. In recent years, suggestions have been made for a stronger connection between literature and the mental health fields, with medical students being encouraged to take literature, poetry and philosophy classes (Crawford & Baker, 2009), and with the advent of therapeutic approaches like bibliotherapy (McCullis & Chamberlain, 2013).

The links between mental experience and anguish and literature are prominent, with writers using writing as a medium for psychic exploration, as well as the representation of certain internal conflicts in literature. Because of this, we can discuss literature and madness, or what constitutes madness, in the same breath, acknowledging that perhaps both are man-made organizations, and classifications, of human experience. Such an approach also allows for certain psychic experiences to be discussed outside of the realm of psychiatry and its language that regulates those experiences with discourses of normality or disorder. This perspective then allows for a completely different way of understanding particular behaviors and experiences, and possibly provides a new way to talk about and to an individual who is navigating his or her own world and consciousness.

The importance of literature for children

There is little argument against the importance of reading for children in the Western contemporary world. A great deal of research is done on children and their reading development, and there is a multitude of programs and organizations dedicated to making sure children are reading at the appropriate, age-designated "reading level."

Reading is taught the moment the child enters school, and various skills pertaining to reading are elaborated on throughout an individual's education. However, if literature and stories are understood from a framework of bodies and affects, such as that provided by Deleuze and Guattari, the possible functions of literature become much vaster. That is, the very existence of literature can be understood from "the give and take that it enables (because) it is only within an economy of give and take, of cause and effect, of comparison and contrasts that meaning, materiality, or any other actualization comes into being" (Tiessen, 2012, p.14). Each time the child approaches the text, she is bringing with her a new combination of forces that have transformed her since the last time she approached it. As a result of coming into contact with this new body, the text is able to provide a new experience. The text and child interact with each other in this give and take economy, each recreating the other. Vygotsky (2004) argued against the insistence of the separation between reality and fantasy, claiming that once an object of the imagination has been externally embodied, it begins to exist in the world through its effect on other things. By employing Deleuze and Guattari's understanding of what constitutes a body, and viewing literature within this framework, the affect for one body (the book or story) to have on another body (the audience) has limitless potential, as both of those bodies are changing as they continuously come into contact with other bodies (Deleuze & Guattari, 2004). Therefore, the child that emerges upon reading a story is not the same child that entered into the story, and she will bring those understandings and experiences she encountered with her until the next collision of bodies occurs.

This particular research is interested in the importance of fantasy literature for children. Fantasy is literature that suspends the restrictions of the natural world. It

encourages belief in things that would traditionally be refuted by scientific inquiry. As Vandergrift (1980) states, "while realism suggests the familiar, fancy stretches the imagination so that one may experience the unlikely and the unfamiliar in a world in which the ordinary expectations of life are suspended" (p.25). The genre is large and can be further broken down into subgenres. Tolkien (2008) chooses to refer to the genre as "faerie stories" and states that while the exact definition may be hard to pinpoint, the most important characteristic for this type of story is that it must be translated by magic, and that this magic exist in its own right, not to be laughed at or rationalized with scientific inquiry.

While fantasy or fairy stories may seem unrealistic at times, the worlds depicted in fantasy serve to illuminate and intensify reality (Egoff, 1975). Readers are able to draw clear links between the realms they inhabit via text and those outside the text. Tolkien (2008) explains that "fairy stories deal largely, or (the better ones) mainly, with simple or fundamental things untouched by Fantasy, but these simplicities are made all the more luminous by their setting" (p. 10). Fantasy, both in the form of literature and also as a mode of thought, offers unique opportunities for the individual engaging with it. Both can be understood from Deleuze and Guattari's (1987) concept of a line of flight, that is, an escape from submission or oppression. Tolkien (2008) approved of the term "escapist" to refer to fairy stories, claiming that escape from what is commonly referred to as the real world is "very practical, and may even be heroic" (p.11). Amongst all of the ugliness and injustices of the world that one may seek a reprieve from, Tolkien (2008) notes that "there are ancient limitations from which fairy stories offer a sort of escape, and old ambitions and desires (touching the very roots of fantasy) to which they offer a kind of

satisfaction and consolation" (p.12). In this sense, fantasy, specifically literature in this case, is able to provide an outlet or a way out of the oppressive and the mundane, or a method in which to indulge subdued desires.

Exposure to such ways of thinking allows children, as well as adults, to develop an appreciation for aesthetics and aesthetic learning, which encourages the development of taste for beauty and art. This appreciation, alongside scientific learning, promotes a holistic foundation of knowledge. Vandergrift (1980) explains that "aesthetic ways of knowing the world are just as important as scientific ones, [and] that knowing what it feels like to have something happen to you is just as important as knowing how it happens" (p.4). German philosopher Hans-Georg Gadamer went beyond traditional analysis of the aesthetic and contended that the appreciation of art was essential to an understanding of humans' experience of their world. Furthermore, he believed that art goes beyond simply a form of pleasure or entertainment and rather exposes certain cultural realities (Arthos, 2013). Fantasy literature encourages children to embrace alternative ways of being and understanding the world. It encourages exploration and creativity, allowing for children to expand their ways of accumulating knowledge.

The potential of children's literature

If madness has a history of being read from different theoretical perspectives in much the same way literature has, perhaps literature, especially that which, like fantasy, has permission to deviate from what is considered "normal," can be used to explore possible current conceptualizations of what it means to be mad. More specifically, what does a child diagnosed with schizophrenia look like through a critical lens set against the

literary backdrop of fantasy? If literature is a prominent vehicle for imaginative exploration in children, then it becomes problematic when those same children are diagnosed with a form of psychosis based on engaging in the same behavior they witness the characters of their favorite books engaging in. Through a minor reading, criteria for schizophrenia can be deterritorialized and can then be contrasted with the characteristics of a good fantasy novel; as a result, the lines between real and imaginary, play and learning become blurred. As Jung (1953) explains, a realm lacking physical substance is no less real than one filled with objects that can be touched. Rather, it can be understood as differently real. This experience is even more germane to children, as they are of the deemed age-appropriate population who are encouraged to engage with this mode of experience on a regular basis; moreover, the literature made available frequently reflects this understanding of children's experience with reading by employing alternate realities, magic, talking animals and other fantastic elements.

Rather than just a pastime, reading literature can be a means to something; it can *do* something. Because of the reader's interactions with the text, the collision of these two bodies provides opportunities for the text to do something in the world outside of itself. The question then becomes what that something is, what potential it has for children navigating their own psyche, as well as the possible implications it has on their relations with adults. This research seeks to explore that question, and intends to expose the unique potential literature has for those individuals seeking to explore and experiment with their modes of being.

CHAPTER TWO

Methodology

This research employs a deconstructive discourse analysis as outlined by Macleod (2002) and will draw on the work of Foucault (1972, 1978, 1980, 1991), Derrida (1976, 1978), Parker (1989, 1990a, 1990b, 1992) and Parker and Burman (1993). Parker (1990a) defines discourse as "a system of statements which constructs an object" (p.191). Also useful for this research was Burman's (1994) definition according to which discourses are "socially organised frameworks of meaning that define categories and specify domains of what can be said and done" (p. 2). Macleod (2002) explains that the deconstructive discourse analysis approach embraces a Foucauldian perspective in that it accounts for the social and power struggles at work, making discourse understood better as an event rather than an essence: it "implies undermining the revelation of essence, de-stabilising meaning as presence, and disrupting dominant, taken-for granted notions of a subject" (Macleod, 2002, p. 18).

To aid in the analysis of these texts, I draw on Deleuze and Guattari's (1986) understanding of minor literature, which according to these authors has three characteristics. The first characteristic is that "in it language is affected with a high coefficient of deterritorialization" (1986, p. 16). Second, "everything in [it] is political" (1986, p.17). Finally, "in it everything takes on a collective value" (1986, p.17). By using this approach to literature, Deleuze and Guattari (1986) demonstrate that literature ultimately holds revolutionary potential, claiming "[it] finds itself positively charged with the role and function of collective, and even revolutionary, enunciation" (p.17). By simultaneously applying this approach to the diagnostic criteria for schizophrenia, those behaviors deemed pathological can be deterritorialzed from psychiatric boundaries and explored for their potential in ways of being.

The texts selected for analysis were J.K. Rowling's *Harry Potter and the Sorcerer's Stone* (1997), Katherine Patterson's *Bridge to Terabithia* (1977) and Madeleine L'Engle's *A*

Wrinkle in Time (1962). These texts are very popular amongst children and adults, with many overlapping themes. This research attempts to do a minor reading of those themes, as outlined by the minor literature characteristics listed above. A major reading, by contrast, would allow the themes to support the dominant ideologies surrounding childhood and imagination, whereas this research attempts to subvert those ideas. By engaging with these texts in this way, I open the texts up for political engagement that challenges the dominant discourses that will be discussed. Also, Macleod (2002) advises that the choice of the texts used should be based on theoretical principles, purpose, and relevance, and following Hollway (1989), an understanding that I needed to be pragmatic about my choices, remembering that complete meaning will never be fully achieved and finally, that every approach to the texts opens up different possibilities of understanding. Because of these principles, I chose those texts I was familiar with in the portal fantasy genre and that would lend themselves to this specific analysis.

The first stage in the analysis was to break the texts up into themes, making note of those which are particularly relevant to the research, giving each theme a particular colored key. These keys from all of the texts were then categorized under each theme. As explained by Macleod (2002), this act of coding is reliant on the criteria for discourse and the deconstructive method. This research follows the same approach and relies on Parker's (1992) seven criteria for identifying a discourse, is realised in text: it is about objects; contains subjects; is a coherent system of meanings; refers to other discourses; reflects on its own way of speaking; and is historically located. As noted by Macleod (2002), these criteria represent the structure of the analysis, whereas Parker's (1992) additional criteria tie in Foucault and his analytics of power, as well as Derrida's deconstructive method, to allow for deconstruction during the analysis. The actual analytical process then is one in which the discourse analysis guides the deconstruction

and vice versa. Derrida's deconstruction process as delineated by Parker (1989) includes three steps: identify an opposition, and show how one of the terms is dominant in the truth stakes over the other; subvert the opposition between the two terms by demonstrating that the privilege the dominant term enjoys can be made untenable; and finally sabotage the conceptual opposition.

The next stage of the research was to take those discourses uncovered during the analysis and ask the pertinent research questions. Of particular interest for this research are the following questions: Are there any contradictions between the discourses surrounding childhood imagination in the children's literature and those in the diagnostic criteria for schizophrenia and if so, what do these constructions of childhood look like through these different approaches? The fact that both of these constructions of childhood will be created by adults will also need to be addressed, as well as the implications that this adult construction could have on those understandings of childhood, as well and on the children engaging with or engaged by these texts.

It is believed that by comparing the discourses about childhood imagination in the diagnosis of schizophrenia and those in children's literature this research will problematize the psychiatric community's construction of childhood as having strict rules surrounding imaginative engagement. This study explores how a diagnosis of early onset schizophrenia attempts to strip from children a particular way of experiencing the world, that is the way of imagination, creativity and exploration. Moreover, by understanding this process in the context of contemporary Western societies, hypotheses can be made as to why children are being subjected to this type of control and regulation. This research provides a way of understanding how the experiences of children can be validated as ways of being in the world, rather than invalidated with the labelling of a mental diagnosis.

CHAPTER THREE

Results

There were several prominent themes that were uncovered during the analysis. Using an intertextual approach, I will first provide a brief synopsis of each of the literary texts used and will then illustrate the themes that were prevalent across all three novels and the diagnostic criteria, followed by a look at specific themes that were more pertinent in each novel. As outlined in the methodology, this research follows Deleuze and Guattari's (1987) example of minor literature and will provide a minor reading of the texts. This approach will allow for a subversion of the themes extrapolated during a major reading, and thus open up alternative ways of discussing the modes of being represented in these texts.

Wizards, royalty and angels: A brief synopsis of the novels

J.K. Rowling's *Harry Potter and The Sorcerer's Stone* is the most recent of the texts and has achieved international fame for both its literary and film versions. The first of the series sets the stage for a young boy, Harry Potter, who was orphaned when he was just a baby and must go to live with his less than hospitable Aunt and Uncle Dursley, and their spoiled son, Dudley. From the beginning, readers come to understand that Harry does not quite fit in with those around him. Prior to his eleventh birthday, strange events are noticed around town, including people dressed in strange cloaks, owls running amok during the daytime and a rather non-traditional letter carrier determined to deliver Harry letters to his room underneath the stairs. Eventually Harry learns that he is to enroll in a new school, Hogwarts, one that specializes in the training of wizardry and witchcraft, which his parents attended.

The novel then goes on to follow Harry as he transitions from the world of muggles, that is, those who do not practice magic, to one in which magic is expected, three headed-dogs, unicorns and ghosts exist, and the presence of evil is a constant threat. Not only does Harry

discover he is a wizard, but he is also a rather famous wizard, due to surviving Voldemort's attack, which killed his parents when he was a baby. The novel then goes on to follow Harry as he negotiates what this celebrity means, makes friends and enemies, and sets the stage for future adventures culminating in an epic duel between Harry and his colleagues and Voldemort and his accomplices.

Bridge to Terabithia by Katherine Paterson tells the story of Jess Aarons and his unlikely friendship with new girl in town, Leslie Burke. Jess, frustrated with a disproportionate amount of household chores and feeling the pressures of growing up, decides that his goal for the year is to be the fastest runner in the fifth grade. His plan, however, changes when Leslie demands to race with the boys and ends up beating them all. Leslie attempts to become Jess's friend, but he is put off by her since she comes across as a bit eccentric. First of all, she comes from the city and her family clearly has money. Along with that, her parents are both writers, prone to breaking out in Italian verse, and choose not to buy a television, leading Leslie to have a rather active imagination.

Jess eventually comes around, and he and Leslie become the best of friends. It is Leslie's imagination that brings them to Terabithia, a mythical place in the woods where they rule as king and queen and must battle beasts and oversee their kingdom. Terabithia provides them with a sanctuary to not only escape temporarily their troubles, but also an arena to work them out in. Jess and Leslie continue to grow closer throughout the school year and continue to embrace the solace Terbithia offers them. One day, Jess goes on a trip to a museum with his music teacher, Miss. Edmunds, without inviting Leslie. When Jess returns, he learns that Leslie tried to go to Terabithia without him, had an accident, and drowned. Following her death, Jess struggles with questions pertaining to the afterlife and his own mortality. When laying a memorial wreath for

Leslie in Terabithia, he discovers his little sister, May Bell, stuck trying to use a fallen tree to cross the water in her attempts to follow him. After assisting her he decides to make May Bell the new queen of Terabithia, allowing himself to move on from Leslie's death.

The final book analyzed was *A Wrinkle in Time* by Madeleine L'Engle. This story centers around Meg Murray, her younger brother Charles Wallace, and their new friend Calvin as they go on an adventure to rescue Meg and Charles's father from another world. Meg and Charles are both deemed a bit troublesome by their teachers and peers, but it is their above average intelligence that makes it difficult for them to fit in. Charles proves to be even more extraordinary than even Meg expected as he demonstrates that he is able to read minds. While this is distressing to Meg in particular, their family is also worried about the absence of Mr. Murray, who their mother claims is away working on something scientific for the government, while the kids at school gossip that he is actually having an affair. Charles proceeds to befriend three women, Mrs. Whatsit, Mrs. Who and Mrs. Which, who turn out to be magical beings. After an unexpected encounter with Calvin, a boy from Meg's school, the three women take the children on a journey to rescue Mr. Murray. The children are told that they all have their own unique abilities which will aid them on their journey.

The children travel through space and time to different worlds through a method explained as tessering, where they encounter strange beings. They eventually arrive on Camazotz, a planet where all of the inhabitants are controlled by a giant brain, referred to as IT, thus eliminating any sort of free will. They learn that IT is very close to taking over the people of earth as well. While on Camazotz, Charles is hypnotized by the man with red eyes, and Calvin and Meg must continue on with him while IT speaks through him. Eventually, the children discover Mr. Murray, and Meg must rescue him. He quickly tessers them, before IT is able to

hypnotize the rest of them. They arrive on the planet of Ixchel, where Meg is nursed back to health after not handling the tessering well by a beast she comes to know as Aunt Beast. It is here that Meg learns she has the power to defeat IT with the power of love, which she does and subsequently saves Charles from IT's control.

"When you're my age you don't get to play with dolls anymore": Coming to terms with age appropriate behaviors

The first theme that made itself apparent across these texts was the significance of age. In each text, age was viewed largely as a limitation. Children in the novels generally saw themselves at a disadvantage because of their age, or viewed those younger than them as inferior due to their age. In many cases, the children were restricted from engaging in certain activities or behaviors because they were seen as too young, but there were also instances where the children refrained from certain behaviors because they believed themselves to be too old. This idea is also prevalent in the diagnostic criteria, as it relies on the assumptions made in developmental stage theories that certain behaviors are only appropriate for certain age groups, and must be left behind in order to mature to an adult effectively.

In *Harry Potter*, Harry does not even learn about Hogwarts until he turns eleven. This is largely due to the fact that the Dursleys do not want him knowing about Hogwarts and his magical heritage, but he is also not contacted by anyone from Hogwarts until he approaches his eleventh birthday (34). There is the assumption that before this date he and the other first years may have not been mature enough to go to a school that practices magic, thus making eleven a special age. Once enrolled at Hogwarts, there is also a hierarchy based on age, in which the first years are restricted from activities or places. The first years are not allowed to play Quidditch,

the popular game that encourages competition between the houses. The students are also not allowed to enter the restricted part of the library that houses information on the dark arts. It is understood that there are behaviors, as well as knowledge, that is deemed inappropriate for children under a certain age.

However, Harry and his friends' first year status is also beneficial in their adventures. Because they are assumed ignorant, they are then able to investigate their own hypotheses about the mysteries at Hogwarts. Rather than be restricted by the knowledge they are denied, they become innovative and take on alternative modes, such as an invisibility cloak, to gain the information they desire. Interestingly, Harry has assistance from adults in subverting the restrictions placed on him because of his age. Professor McGonagall, after witnessing Harry's exceptional flying skills, decides to speak to Dumbledore about the Quidditch first year rule so that Harry can play for the Gryffindor house (152). Even though he is caught flying, something he is not supposed to do yet, he is rewarded rather than reprimanded. Later, Harry enters the restricted section without permission with the use of his invisibility cloak, which he later learns was given to him by Dumbledore (299). Again, Dumbledore fails to chastise Harry and rather is grateful for his supposed transgressions. Harry, of course, is a special boy and this could explain the leniency of the adults, but it also destabilizes those discourses surrounding age and age appropriate behaviors. Even if Harry is considered special, he is still supposedly too young. Therefore, those rules and regulations assigned to particular ages are arbitrary and do not reflect the competence, maturity or abilities of those individuals they are attempting to regulate.

The role of age is probably the most prevalent in *Bridge to Terabithia.* From the beginning, it is explained that there is an understood hierarchy based on age amongst the students at Jess and Leslie's school, with the older ages having certain privileges. For example, it is noted

that the younger boys started races during recess because the older boys would take the balls from them (p.4). It is assumed that because they are older, they are more entitled to the balls, and thus those in the younger and subsequently inferior position must entertain themselves in another way. However, the children in *Terabithia* are caught in an in-between situation, where in some cases they are too young, but there are also circumstances where they are too old to engage in certain behaviors. For example, Jess is frustrated that his little sister is able to run out the door and kiss their father when he comes home from work, but he feels that he is too big to do the same. In fact, he thinks that "he had been born too big" (pp. 19-20). Leslie also expresses this sentiment when she gives her paper dolls to Jess's little sister, May Bell, with a sigh, claiming that when May Bell reaches her age, "you just don't play with paper dolls anymore" (p.48). Jess and Leslie clearly want to engage in certain behaviors, but feel they are unable to because of their age.

This in-between stage, however, also provides Jess and Leslie the opportunity to experiment with different ways of being. Because they are not allowed to play with the balls at recess, they must find another way to spend their time. When Leslie beats all the boys at racing, the races come to an end, forcing Jess and Leslie to find something else to do. Because of the lack of structured activity, the two become close, pushing the norms surrounding the opposite sexes, which eventually leads to them engaging with their imagination. This in-between stage also puts Jess and Leslie in the position to have relationships with adults. While Jess's parents occupy the more authoritative role, Leslie's parents engage with the children as if they were friends, which makes Jess uncomfortable at first, but then he comes to appreciate this relationship (p.86). Similarly, Jess and his teacher Miss Edmunds grow closer than they typically would have if Jess was younger. The adults do not assume the role of imparting knowledge to the

children. Rather, they learn together, whether it be Jess teaching Mr. Burke some home renovation skills, or Miss Edmunds and Jess exploring a museum together. Jess and Leslie's age puts them in the position both to explore with their imagination, creating Terabithia, as well as to develop meaningful relationships with adults who are eager to learn alongside the children.

The theme of age in *A Wrinkle in Time* is a bit different from the other books because it plays with the traditional notions surrounding age appropriateness. Mrs. Who, Mrs. Whatsit and Mrs. Which are introduced as being quite old. When Mrs. Whatsit and Mrs. Who are bickering, Mrs. Whatsit gets indignant and says "Just because you're a paltry few billion years"(p.63), referring to Mrs. Who's age. Such an age is incomprehensible to human beings, so much so that it almost becomes arbitrary. Similarly, after learning what Charles Wallace is capable of and how intelligent he is, the fact that he is only four years old does not make much sense. However, the traditional assumption that the older individuals are wiser and must watch over the younger one is also a factor. Mrs. Whatsit is teased frequently by the other two women for being young and naïve (p.70), even though she is still 2,379,152,497 years, 8 months and 3 days old (p.95). Similarly, Meg feels protective of Charles Wallace, even though he clearly has a greater understanding of tessering and the kinds of beings they meet (p.82). Later on in the novel, Calvin also remarks that he should enter the Central Intelligence Building because he is the oldest, even though Meg refuses to accept this as a good reason (p.127), demonstrating that there are still clear-cut norms associated with age. While age is still used as a way to organize the children, it is also undercut and made to look essentially meaningless.

Coming of age in the diagnostic criteria

These ideas surrounding age are also prevalent in the literature on schizophrenia. The diagnostic criteria state that, in order to diagnose delusions and hallucinations in children, such occurrences must be distinguished from that of "normal fantasy play" (APA, 2013, p.102). Also, as stated in the literature previously, developmental stages play an important role in determining what constitutes normal childhood beliefs and what constitutes pathology (Carlson, Naz, Bromet, 2005). Similarly, the assessments of speech and language skills rely on a familiarity with developmental trajectories. As stated in the literature, children with schizophrenia usually struggle with aspects of language that rely on concentration and organized output (Wozniak, White & Schulz, 2005). In fact, in the diagnostic features section for schizophrenia in the *DSM 5* (2013), the clinician is advised to compare the child to unaffected siblings to determine if any of the major areas of functioning (interpersonal, academic or occupational) have been affected. Such a statement assumes that there are expected ways for children to behave and deviations from those expected ways may look different than from adult deviations. This idea is then further enhanced by the assertion that the delusions and hallucinations of children are often less elaborate than those experienced by adults. This vagueness then further contributes to the varying of possible interpretations of behaviors.

"I simply pushed the atoms aside and we walked through them": The potential and implications of crossing thresholds

The second theme that was the most pronounced and relevant to this research during the analysis was the use of thresholds. Thresholds can be understood as literal or symbolic entry points. They serve as a portal to a new experience or ways of being. Once crossed, they represent

a transitional point in either the plot, character development, or one's understanding of her identity, in which certain knowledge is gained that will affect the course taken. Upon crossing a threshold, there is no returning to the state prior to crossing. In this sense, thresholds hold a great deal of potential for all involved. There is an understanding that a particular way of being in the world is being left behind, and one is to either continue on the journey, or become stuck in the state reached following the threshold. The previous theme of age intersects with this theme in that each book deals with a coming of age story where the characters must leave behind old roles in exchange for new ones.

Each book employs the use of literal thresholds for plot developments and as metaphors for character development. For each of these novels, the characters enter into ulterior realms, crossing a boundary between this world and another, a boundary which is less distinct than might be expected. For Harry Potter, the definitive threshold he crosses which will change his life forever is his eleventh birthday. As soon as the clock strikes midnight, the shack that he and the Dursleys were hiding out in started to shake, followed by a knock on the door. It is then that Hagrid shows up to take Harry shopping for the materials he will need at Hogwarts (45). In the case of *Harry Potter,* the world of wizards and witches exist amongst the world of the muggles; however, it is not accessible to the muggles due to enchantment spells meant to place a veil over that mode of existence. For Harry Potter to get to Hogwarts he must meet a train at platform 9 ¾, which does not seem to exist (p.93). He is instructed to walk straight at the barrier between platforms 9 and 10 and not to stop. He closes his eyes and runs between the two platforms, until he magically arrives on platform 9 ¾. It would appear then that between platforms 9 and 10 is a threshold that only a select few are able to cross. This idea is also taken up when The Leaky Cauldron is introduced (p.68). To a muggle, The Leaky Cauldron appears as a run-down shop,

but to anyone privy to the magic, such as wizards and witches, it is a place one is able to go and enjoy a few drinks. There are also definite thresholds that are restricted to the students, despite their initiation into the realm of magic. When Harry and his friends are sneaking around the school at night, they open a door to hide and realize that they crossed over into the forbidden corridor which is guarded by a three headed dog (pp.160-161). For Harry's journey, this discovery represents a drastic change in his experience at Hogwarts and is therefore a threshold he unknowingly stumbled over. Similarly, Harry ventures into the part of the library that houses the dark arts books, which is not open to students, unless they have special permission (p.205). The Forbidden Forest is also prohibited to students, but Harry secretly follows Professor Snape there to eavesdrop on a conversation between him and Professor Quirrell (pp.225-226), and then later is accompanied by Hagrid and some of the other students to find an injured unicorn (p.250). Harry takes many chances by crossing such thresholds that are supposed to be restricted to him, and by doing so, is privy to a wide range of knowledge and experiences.

The most important threshold that is crossed in *Terabithia* is the very literal threshold of the creek bed that separates the woods from the outside. Upon swinging across the creek on their "enchanted rope" (p.50) they enter in to Terabithia, the magical kingdom they have created in their imagination in which they are the rulers. The method of entry is of particular importance, and Jesse admits to himself that "he couldn't escape the feeling that one must enter Terabithia only by the prescribed entrance" (p.76). This prescribed entrance, swinging on the rope, is of particular importance later in the novel, when Jess's father informs him that "that old rope [they] had been swinging on broke" and that "they think she musta hit her head on something when she fell" (p.131), causing her to drown. Jess acknowledges that entering into the kingdom changes him, as he swings with a "wild exhilaration and [lands] gently on his feet, taller and stronger and

wiser in that mysterious land" (p.59). In Terabithia, the trees veil the sunshine (p.59), completely sheltering them from the outside world. Later, when Jesse goes into the kingdom after Leslie has died, it feels noticeably different, "damp and dark, but there was no evidence to suggest that the queen had died" (p.151). Finally, when Jess's teacher, Miss Edmunds, takes him to an art gallery, he compares it to the kingdom, thinking to himself, "entering the gallery was like stepping inside the pine grove- the huge vaulted marble, the cool splash of the fountain, and the green growing all around" (p.127). He gets annoyed when two young boys do not appreciate its significance: "it was all Jess could do not to grab them and tell them how to behave in so obviously a sacred place" (p.127). Clearly walking into the art gallery has evoked in him something similar to that of Terabithia, and become something very dear to him.

Aside from the very literal and important thresholds that are crossed, there is also an obvious metaphysical discussion about thresholds that occurs in the book. Jess and Leslie were brought up differently in regards to religion. While Jess's family only goes to church on Easter, there is an understanding that this is an important day, as his mother and sisters insist on new clothes to wear despite their financial restraints (p.102). While Jess may find church boring, he does accept Christian doctrine, and believes in the existence of a heaven and hell. Leslie, on the other hand, has never been to a church before and decides to tag along simply for a new experience. For her, the stories in the Bible are just that, stories, whereas for Jess, they represent a terrifying truth, namely that without the belief in God, he will go to hell when he dies (p.109). Leslie comments to Jess, "It's crazy… You have to believe it, but you hate it. I don't have to believe it, and I think it's beautiful" (p.108). Later in the novel when Leslie dies, Jess fears that Leslie may have gone to hell because she did not believe in God. His father tells him "God aint gonna send any little girls to hell" (p.148). Each particular ontological orientation of the world

presents a different threshold for existential experience. For Jess, it is important to him that Leslie goes to heaven, and although it is never outright clear what Leslie believes, the text suggests that she does not share this belief (pp. 108-109). Along with this threshold of the afterlife is the threshold of what it means to exist. When Leslie dies, Jess struggles with Leslie's lack of corporeal existence and continues to talk with her, and makes plans in his head to explain why he did not ask her to come to the art gallery with Miss Edmunds and himself (pp. 135-136).

In *Wrinkle*, the tessering between worlds is a very obvious threshold that is crossed. Each world is constructed differently and holds new and different potential for ways of becoming and experiencing. However, it is the moments between worlds that represent the actual threshold being crossed. Meg experiences these moments as being "lost in a terrifying void" (p.65). It is in these moments that the children cease to have any corporeal existence. Meg notes while tessering that she is "alone in a fragment of nothingness… Just as light and sounds had vanished, she was gone, too. The corporeal Meg simply was not"(p.65). Her body comes into existence gradually. First she becomes aware of her heart beating, then a tingling in her arms and legs before she begins to feel movement and see light again (pp.65-66). While she is becoming aware of her body, she observes the same occurrence with Calvin, noticing that "it wasn't that part of him came first and then the rest of him followed, like a hand and then an arm, an eye and then a nose. It was a sort of shimmering, a looking at Calvin through water, through smoke, through fire, and then there he was, solid and reassuring" (p.66). Meg is able to observe this happening to Calvin, even though he and the others cannot see her, until she feels "a violent push and a shattering as though she had been thrust through a wall of glass" (p.67). This suggests that there are alternative ways of being which do not rely on corporeal experiences, but rather psychic ones. By crossing this threshold between worlds, the children in the novels are able to access those

modes of psychic exploration that would not have been available to them had they not chosen to leave their world.

The threshold between the body and the outside world is also explored when the children meet IT, the giant brain controlling Camazotz. Meg first becomes aware of something unusual when she feels "a rhythmical pulsing… not only about her, but in her as well, as though the rhythm of her heart and lungs was no longer her own but was being worked by some outside force (p.171). The boundary between Meg's body and outside forces is blurred, as she feels those processes necessary to her existence are no longer under her control. The fact that it is a disembodied brain causing the pulsations further illustrates that the boundaries between the body, consciousness and the outside world are not straightforward, but rather extend into one another. When Meg's father tessers them out of Camazotz later, Meg does not handle the journey well, and loses consciousness. When she begins to awake she notes that "the first sign of returning to consciousness was cold. Then sound" (p.180). She can hear her father and Calvin, but she cannot open her eyes or speak. They note that her heart is beating, albeit very slowly (p.67). In contrast, when Mrs. Who, Mrs. Whatsit and Mrs. Which appear later, "their outlines seemed blurred; colors ran together as in a wet water color painting" (p.212). Meg learns that they were "not completely materialized, that [they were] light and not substance" (p.213). Earlier in the novel, Meg becomes aware that Mrs. Whatsit specifically goes beyond traditional understandings of what it means to exist and that "the complete, the true Mrs. Whatsit… was beyond human understanding" (p.104). These instances further demonstrate that ways of being are fluid, and thresholds between body and consciousness can be indefinite. Charles Wallace demonstrates that the objects in the world are also not fixed, when he makes a wall open for

them while he is controlled by IT. He explains that he "merely rearranged the atoms" (p.155) because matter consists mostly of empty space.

Crossing the subjective threshold to schizophrenia

Thresholds in the diagnostic criteria for schizophrenia are those words that rely on the psychiatrist's decision. In Criterion A of the disorder, words such as "frequent," "incoherence," "grossly," and "diminished" (APA, 2013,p. 99) all rely on the psychiatrist to determine when a threshold has been crossed that signifies pathology. The use of such words offer the interpretation that there exists an acceptable level of "abnormal" behavior until a psychiatrist weighs in when enough is enough. Criterion B utilizes words such as "significant," "markedly below" and "expected level" (APA, 2013, p.99) to help the psychiatrist determine if Criterion A behaviors are pathological. A severity index is included to aid the psychiatrist in determining such thresholds, in which the psychiatrist decides if the behaviors rate anywhere from a 0 (not present) to 4 (present and severe) over the course of 7 days (APA, 2013). While there is a severity index included in the *DSM-5,* there is also a note included, stating that, "Diagnosis of schizophrenia can be made without using this severity specifier"(APA, 2013, p.100). One of the key criteria for most mental disorders is that there must be a significant level of impairment in the level of functioning in one of the major areas of life, such as work, self-care or interpersonal relations. For childhood onset, those areas are interpersonal, academic or occupational (APA, 2013). This criterion expects the psychiatrist to have a clear understanding of when a level of functioning threshold has been crossed. As mentioned earlier in regards to the theme of age, for a psychiatrist to diagnose onset in childhood, he or she must also determine what is pathological and what "normal" childhood behavior is. In this case, a birthday may be a threshold that is crossed which dictates what is normal and what is symptomatic of a disorder for a child.

"If he wants ter go, a great Muggle like you won't stop him": Understanding and navigating authority figures

The third theme uncovered in this research was that of the children navigating authority figures, specifically through their relationships with the adults in their lives. The children in these novels were all fully aware that they were always under the watchful eye of some authoritative power. This generally came in the form of parent or teacher supervision depending on the location of the children. However, certain social institutions or bodies of knowledge sometimes took the role of authoritarian forces or spaces in the children's lives, spaces in which they had to act appropriately, as those forces desired. Such forces can be seen in the governance of gender roles by the same sex parent and the enforcement of other socially desirable behaviors, in the student-teacher relationship, and in the belief in an omnipotent Being, or even a giant brain subjecting a race to its control.

In *Harry Potter*, there is an immediate sense of control over Harry by the authority figures in his life. Because his parents died when he was just a baby, his aunt and uncle raised him. Their fear of his origins, that is, wizardry and witchcraft, cause them to exert even more control over him, as well as cause them to be downright cruel to him at times. The Dursleys make Harry live in a cupboard under their stairs, inside which he is sometimes locked for extended periods of time. They also frequently blame Harry for things that are out of his control, for example, scolding him because his hair grew back too fast after it was cut (p.24). In fact, Harry views them as bullies more than guardians (p.57). Harry deals with this treatment by keeping to himself and suffering through it, as he is unable to explain why these strange things happen around him. His primary relationship with adults and authority figures is heteronomous, which he navigates by remaining in a submissive role. When Harry starts receiving letters

addressed to his cupboard under the stairs, he starts standing up for himself and demands his letters, despite Mr. Dursley's attempts to get rid of them. Once Hagrid informs Harry of his origins and becomes quite angry at his guardians for not telling him the truth, Harry's relationship with the Dursleys drastically changes and they start pretending that Harry no longer exists (p.88). Controlling him becomes less important because of their fear of angering Hagrid and the wizards and witches of Hogwarts.

When Harry arrives at Hogwarts, the role of authority in his life changes slightly. With Professor Dumbledore and Professor McGonagall, he finds a more authoritative rather than authoritarian relationship, in which there is mutual respect, but he is still in the inferior position and must follow their rules. For example, when Dumbledore announces to everyone to not enter the third-floor corridor on the right hand-side, Percy, a student as well, remarks that "It's odd, because he usually gives us a reason why we're not allowed to go somewhere" (p.127). There is an overall understanding that Dumbledore and Professor McGonagall are kind to the students, but they still do not interact with a sense of comradeship, like Hagrid. Hagrid develops a close friendship with Harry despite their age difference and they even become confidants. In fact, Hagrid has the tendency to let bits of information slip about Dumbledore, Harry's parents, and how to tame the dangerous three-headed guard dog, Fluffy. However, it also understood that Hagrid has less authority than the other adults in the school. At the beginning of the novel, despite the fact that Dumbledore admits to trusting Hagrid with his life, Professor McGonagall doubts his ability to handle the task of delivering Harry to the Dursleys (p.16). Later in the novel, Hagrid confesses that he is not actually permitted to do magic because he was expelled when he was a student, but Dumbledore kept him on as a gameskeeper (p.59). There is a clear understanding that Hagrid, although an adult, is less of an authority figure than the other adults.

The Dursleys are not the only troubling adult figures in Harry's life around whom he must navigate. Professor Snape teaches Potions at Hogwarts and is hostile towards Harry from the beginning. While the students and teachers are eating after the sorting ceremony, at which the first year students find out which house they will live in and compete for, Harry feels a sharp pain in the lightning bolt scar he has on his forehead. Harry realizes Professor Snape is glaring at him across the room. It is here that Harry immediately decides that Snape does not like him (p.126). Later, Harry decides that Snape must actually hate him (p.136). Snape makes sarcastic comments about Harry's celebrity at the school (p.136), quizzes him on potions despite the fact that Harry admittedly knows nothing of the sort yet (p.137) and continues to pick on Harry in class. Later, during a quidditch match between team Gryffindor, Harry's team, and team Slytherin, Snape's team, Harry's friends, Hermione and Ron, become convinced that Snape is trying to jinx Harry's broom and intervene (pp. 190-191). Harry is once again in a situation in which an authority figure is perceived as harboring malice towards him. Snape, however, is capable of a lot more than just locking Harry in a cupboard, and it is under this perception that Harry must govern his actions.

Authority in *Terabithia* is both obvious in the form of adult relationships and abstract in the sense that certain social pressures act as an overarching authority. The most immediate relationship that is presented is that between Jess and his father. Jess's father is first introduced in a passing thought Jess has while daydreaming about being the fastest runner in the fifth grade. He thinks to himself, "Old Dad would be surprised at how strong he'd gotten in the last few years" (p.6). This statement suggests that their relationship may have become estranged as Jess believes his father has not been paying attention to him for the last few years. The desire to make his father proud also comes up later, when his father gives him a train set for Christmas that

would not work properly. Jess desperately tries to make it work so that his dad would be proud of his present "the way he, Jess, had been proud of the puppy [he had given to Leslie]" (p.80). When Jess's mom is introduced, she calls him lazy and tells him to get to his chores (p.9). Most of the interactions with Jesse and his mother are in the form of her asking him to do something for her. Jess is the only boy in a family full of girls, and with his father seemingly working long hours, many of the laborious chores fall on his shoulders. Jess also feels that she only takes out her stress and anger on him (p.18). While he is clearly exasperated by this (pp.9-10), he obeys his mother and seeks sanctuary in his room, drawing whenever he is able (p.12). His love of drawing seems to be one of the factors in his strained relationship with his father. A particular memory stuck with Jess. When he was in the first grade he decided to show his drawings to his father. His father became clearly annoyed and exclaimed, "What are they teaching in that damn school? Bunch of old ladies turning my only son into some kind of a…," stopping himself from finishing the sentence (p.14). Jess is aware of the fact that he is aging and with that comes expectations from his father to "be a man" (p.43) which subsequently influence their relationship. It is not until Leslie dies and Jesse runs away from his family that he is able to let go of some of those pressures. When Jess's father finds him, he picks him up in his arms "as though he were a baby" at which Jess "[gives] himself over to the numbness that was buzzing to be let out from a corner of his brain" (p.132). It is the belief in his father's superior knowledge and experience that eventually comforts Jess, when his father tells him that "God aint gonna send any little girls to hell" (p.148).

Jesse does not really question the relationships he has with the adults in his life, assuming them to just be the way children and adults live together, until he sees the way Leslie interacts with her parents. When he discovers that Leslie calls her parents Bill and Judy, he realizes he

does not have the same sort of relationship with his parents as Leslie does (p.57). Bill later tries to get Jesse to also call him by his first name, at which he becomes uncomfortable, but gradually warms up to the idea (p.87). Leslie's relationship with her parents is more of a friendship, in which they spend time together and try and learn about each other. Leslie tells Jesse she is learning to understand her father (p.86). This both puzzles and annoys Jess as he does not see it as the child's role to "puzzle them out" and thinks that Bill "ought to have friends his own age and let [Leslie] have hers" (p.86). Leslie goes out of her way to spend time with her parents, working on the house they just moved into, as well as reading and listening to music. While Jess may not understand this sort of relationship with parents, he does have this relationship with his teacher, Miss Edmunds, suggesting that it is most likely Jess's own relationship with his parents that biases the way he feels about parents and children being friends. Miss Edmunds appears to be different from the other adults that Jess is familiar with. He feels comfortable enough with her to show her his drawings (p.14) and appreciates her "soft floaty voice that made Jess squish inside" (p.15). Miss Edmunds is described as a hippie by Jess's mother (p.15) and Jess knows that she probably does come off that way with her lack of lipstick, the fact that she wears pants, tight hippie jeans at that (p.17), and her selection of songs, such as "This Land Is Your Land" and "Free to Be You and Me" (p.16). Aside from his apparent crush, Jess's image of himself through Miss Edmunds' eyes is much more favorable than any other adult. When she refers to him as "unusually talented" or encourages him to "keep it up," he interprets this to mean that he is the best, and "not the kind of best that counted either at school or at home, but it was a genuine kind of best," which he chose to keep "buried inside himself like a pirate treasure" (p.15). This unique relationship allows Jess to see himself from a different, and perhaps more rewarding, perspective.

A final, more abstract appearance of authority in *Terabithia* is that of the role of outside forces. Jess seems to be very concerned about governing forces that are more abstract than the immediate threat of authority by the adults in his life. Jess is very concerned what other people think of him. His goal, until Leslie arrives, is to be the fastest runner in the fifth grade so that the younger boys would "follow him around like a country-music star" and his sister, May Bell would be so proud she "would pop her buttons" (p.5). However, although he is talented at drawing, he hides his talents from everyone, except Miss Edmunds, because his father and teachers believe they are an example of "wasted time, wasted paper, wasted ability" (p.14). When Leslie enters his life, he repeatedly feels sorry for her because he imagines she must feel embarrassed that she does not fit in, first when she is introduced to the class and is dressed in cut-offs, an undershirt and shoes with no socks while everyone else was dressed in their "spring Sunday best" (p.24). Later, Leslie admits to the class that she cannot do the homework assignment because her parents do not own a television and Jess mentally desperately wishes she would stop talking, fearing for her what others will think (p.44). Jess also becomes frustrated with Leslie when she breaks a gender norm and races with the fifth grade boys, beating them all. When she tries to sit with him on the bus later, he thinks to himself, "Lord, the girl had no notion of what you did and didn't do" (p.36). Jess's mom is also concerned about what others think about her and her family, spending money the family cannot really afford to buy new clothes for Easter, the one time of the year that they go to church. When Jess asks if Leslie can come to church on Easter with them, she replies, "That girl? She don't dress right" (p.105). Leslie does not seem to be as concerned with this supposed authority that the social norms of Lark Creek have.

It is also important to briefly return to Jess's relationship to God under the theme of authority. While the topic of God and the afterlife is only mentioned in a couple of instances, it is a cause of great anxiety for Jess when Leslie dies. When Leslie asks Jess if he actually believes it is true that Jesus had to die because all humankind are "vile sinners," he is shocked and answers her by remarking, "It's in the Bible, Leslie" (p.108). This explanation seems obvious to Jess, meaning he already accepts the Bible and religion as a source of authority in his life. When May Bell becomes exasperated that Leslie questions why she must believe in the Bible, she exclaims, "God'll damn you to hell when you die" (p.109) which Jess, rather sheepishly, agrees with, muttering "I reckon" when May Bell looks for his confirmation (p.109). Leslie is able to read the Bible and really enjoy going to church with Jess and his family because she does not have to believe it because that was not the way she was raised, and therefore, can find it beautiful and not scary like Jess and May Bell. This small difference completely shapes Leslie and Jess's experiences of not just church and the Bible, but their existential experience as well. Leslie's relaxed and open-minded attitude towards religion allows her try it out for her own pleasure and not because of some permeating anxiety about the afterlife, whereas Jess never questions what he believes because the alternative outcome is just too frightening for him.

In *Wrinkle*, there is not an overwhelming sense of authority from parental figures. Mr. Murry is absent, in need of rescue on another planet, and Mrs. Murry is a loving mother who divides her time with her own research in biology, writing love letters to her husband and cooking meals on her Bunsen burners (p.46). There is a sense that Mrs. Murry is relaxed in her parenting and that the Murry children have quite a bit of freedom. Calvin, on the other hand, also has the freedom to come and go as he pleases, but it is because he feels that his mother does not really notice if he is around or not. He remarks to Meg that his family doesn't "give a hoot"

about him (p.47). Later in the novel when the children are reunited with Mr. Murry, he assumes an authority figure role. Meg takes comfort in this, feeling "no longer lost in panic" (p.168) because she knows her father will look after her. Her long travel where she was forced into a more responsible role clearly caused her distress, and she is relieved to relinquish it. This idea is revisited later when Meg saves Charles Wallace after learning that she is the only one that will be able to. She apologizes to her father, saying "I wanted you to do it all for me. I wanted everything to be all easy and simple" (p.220). This statement provides insight into what Meg believes to be the role of her parents, and why she is frustrated when her father is not able to perform the way she expects. Mr. Murry is quick to use his authority as father to try and get control back from IT over Charles Wallace. When Mr. Murry tries to reunite with his young son and is coldly refused, he tells Charles Wallace, "When you speak to me you will say 'No, Father,' or No, sir" (p.169) to which Charles replies, "You're not the boss around here" (p.170). There seems to be a clear understanding by adults and children of the role of parents in the child's life, but IT's power over Charles Wallace does not let him abide by this.

The other key adults in this novel are Charles Wallace's friends, Mrs. Whatsit, Mrs. Who and Mrs. Which, all of whom are otherworldly beings. Mrs. Whatsit is the youngest of the three beings and is first introduced in the novel after she steals the neighbour's sheets for protection during a storm (p.24). Mrs. Which is the oldest of the women and has trouble fully materializing and appears as a shimmer, rather than a body. Mrs. Which seems to have the most authority, as it is understood that no one interrupts her when she is speaking, and she is the one Meg feels she could "put complete trust in" (p.70). Mrs. Who is also unconventional, as she communicates with quotations from famous thinkers. These women all possess great abilities and are crucial to Meg, Charles and Calvin's journey. While Calvin and Meg clearly appreciate the knowledge and

experience that the women provide, Charles Wallace has a seemingly different relationship with the women. When Mrs. Whatsit is introduced to Meg and her family, Charles Wallace appears to be the one in the position of authority. He chastises her for stealing the sheets and peeking at the birthday gift they got their mother (pp.22-23). When they meet Mrs. Which, he again scolds the women in a way that is "as cross and bossy as only a very small boy can be" (p.42). When Mrs. Which tries to make things better about the sheets, he remains true to his own convictions and even holds up his hand to her to cut her off from talking further (p.43). Charles Wallace does not hold these women as authority figures, even when he is not being controlled by IT. This behavior, however, could be explained by the acknowledged understanding that Charles Wallace is "different" (p.14).

The most obvious example of the children navigating authority is when they land on the planet Camazotz and discover everyone there is controlled by a giant brain called IT. IT talks through the people on the planet, and eventually through Charles Wallace. When the children first arrive on the planet, they ask a man on a bench to direct them to whoever is in charge, to which he replies that they must present their papers to the A machine (p.129). The man decides he must report the children so that he does not have to be "reprocessed" and sent to IT again (p.131). The man tells the children that he runs a number-one spelling machine on the second-grade level (p.130). The outward appearance of this planet is that it is run by machines and because of this everything is closely monitored, hence the man's apprehension about letting the children go. Even the way the children native to the planet play is carefully calculated. When Charles Wallace tries to return a runaway ball to a child, his mother responds in horror, "Oh, no! The children in our section *never* drop balls! They're all perfectly trained. We haven't had an

Aberration for three years" (p.118). There is clearly a united fear on this planet of stepping out of line.

The threat of IT becomes clearer when the children finally meet IT. Charles Wallace can feel IT's presence before Meg and Calvin, claiming that "he's trying to get in at me" (p.133). They first meet IT in the presence of a man with red eyes who communicates with them telepathically. The children quickly learn that IT controls people through hypnosis, and claims that people actually preferred to be controlled, because IT assumes "all the pain, all the responsibility, all the burdens of thought and decision" (p.135). The people of Camazotz, and eventually Charles Wallace, lose all ability to think for themselves and surrender themselves to the complete authority of IT in exchange for the comfort of never having to make decisions again. Charles Wallace falls victim to IT because his neurological system is complex enough to comprehend what IT is, whereas, if the others tried, their brains would explode (p.142). Charles Wallace eventually lets IT in to his mind in order to find the whereabouts of his father. Once IT is in his brain, he gives up on finding his father and instead advocates for adopting IT as a father (p.153). His advice to Meg and Calvin illustrates a complete surrendering to this higher authority, whereas Meg and Calvin still actively fight against IT.

The "bible of psychiatry" and the power that comes with it

The role of authority in the diagnostic criteria for schizophrenia is due to the power psychiatry has as an institution within the medical community. In contrast to the other texts discussed, the role of authority is present outside of the text, and therefore assumed within the text. The diagnostic criteria and considerations of the disorder are presented in a way that a reader has a clear understanding that this text is meant to be taken as fact, and is a guidance tool

for clinicians, hence the key term "Manual" in the title. The demonstration of authority then comes in the form of the brief recommendations to clinicians or words or phrases that call attention to the clinician observing the patient. Statements that require the clinician to make a judgment, such as "have been ruled out," "not attributable to," "markedly below" or "The following course specifiers are only to be used…" (p.99) rely on the assumed authority of the psychiatrist and the passive obedience of the patient. The *DSM 5* also includes a severity index, with which the psychiatrist can give the behaviors demonstrated a severity rating to better assist with diagnosis. However, it is also noted that such an index is not necessary to make a diagnosis (p.100). The psychiatrist is not only being given the power to assign ratings to behaviors deemed problematic, but she also has the power to disregard the index, and rather trust in her own medical training and previous experiences with similar cases. Such ability rests on the unquestioned authority of the medical establishment and its assumed objective measures. The child in question then becomes the object of not only the adult gaze and the discourses associated with it, but also an object of the medical gaze and its assumptions about pathological behavior. This is similar to those norms the characters in the novels have internalized, for example, those Jess struggles with surrounding age and gender, or those that inform Charles Wallace that he will be regarded as unusual when he enters school.

"Jess drew the way some people drink whiskey": Exploration and experimentation as a line of flight

This theme borrows Deleuze and Guattari's (1987) notion of a line of flight, and is best understood for this research as the moment when a way of being or understanding is abandoned for another, crossing those thresholds discussed earlier, and is characterized by a high degree of experimentation, deterritorialization and creativity. The line of flight is the trip or departure in

order to collide with another body; it is the process before what Deleuze and Guattari (1987) referred to as "becoming" in which there is a creation of a new body. In regards to this research, the most immediate line of flight is the moment the child qua reader enters into the story. Therefore, all books hold the potential to provide a line of flight for the reader. This potential is important when considering the diagnosis of schizophrenia as the pathologization of those behaviors characteristic of a line of flight. For all of the novels discussed, all of the children appear to be seeking refuge from a particularly troubling situation. Such situations make that first line of flight appealing. This initial flight then allows for subsequent lines of flight and the collision of bodies.

For Harry Potter, his living experience is obviously dismal. He is treated unfairly by his family, forced to sleep in a closet under the stairs and punished for things that are beyond his control. When Hagrid presents Harry with the opportunity to leave this way of life behind, he is almost unable to contain his excitement over the following weeks before he leaves for Hogwarts. Before this happens, however, there is an active effort on the part of the Dursleys to prevent such a line of flight by Harry. The Dursleys, familiar with the life of magic, are adamant against allowing Harry to live in such a way. Not only does Mr. Dursley do everything in his power to prevent Harry from reading the letter regarding Hogwarts, but he also becomes quite passionately opposed to anything Harry suggests that might be abnormal. For example, when Harry confides to his family that he had a dream about a flying motorcycle, his uncle not only almost crashes his car, but yells in Harry's face, "MOTORCYCLES DON'T FLY" (p.25). Harry immediately regrets this confession and remembers that his aunt and uncle hate when he talks "about anything acting in a way it shouldn't, no matter if it was in a dream or even a cartoon—they seemed to think he might get dangerous ideas" (p.26). Harry's assumptions are confirmed

when he overhears his aunt and uncle discussing the persistent letters and his uncle exclaims, "Didn't we swear when we took him in we'd stamp out that dangerous nonsense?" (p.36). The Dursleys are determined not to let Harry explore the way of life that his parents had because it is direct contrast to their ways of understanding, and therefore, must be dangerous.

Harry does of course get to go to Hogwarts and explore what it means to live his life as a wizard. The moment he steps into this new way of being and leaves behind his old one is rather blatant. The moment he walks off the train platform in the Muggle world and lands on platform 9 and ¾ is the moment he takes his line of flight. In fact, Harry has to run directly at the barrier between worlds, without knowing he will make it across (p.93). Not only does this represent the high degree of experimentation characteristic of a line of flight, but also demonstrates Harry's agency to take that flight. At that moment, Harry realizes he is now in a realm of new possibilities, and more importantly that his way of being, which he was disciplined for in the Muggle world, is not only accepted but encouraged and celebrated. Harry goes from being downright abused and neglected to being a celebrity amongst the wizards and witches of Hogwarts because of his interaction with Voldemort. Upon taking such a flight however, it is made clear that it only must happen in this particular world, and all evidence of magic and associated experiences are to be left behind when he re-enters the Muggle world. Before Hagrid explains Harry's origins, he makes it clear that there is a separate world to which Harry belongs (p.30). When Harry is later talking to Hagrid about his miserable living situation and confesses that he would like to curse Dudley, Hagrid warns him that he is "not ter use magic in the Muggle world except in very special circumstances" (p.80). Harry's line of flight allows him to essentially experiment with the magic realm, but also provides a way for him to return to the Muggle world, albeit inevitably changed by such extraordinary experiences.

Harry's line of flight provides him with a way to experience his life in direct opposition to the way he was experiencing it in the Muggle world. He went from being unwanted, to being celebrated, and this drastic change, while being something he clearly wants to explore, perplexes him. He confesses to Hagrid, "Everyone thinks I'm special… but I don't know anything about magic at all. How can they expect great things? I'm famous and I can't even remember what I'm famous for" (p.86). In this new world his problems take on a new form, where he is being given a great deal of responsibility because he is viewed as a figure of great importance in this new realm. He literally exchanges his existence as a young boy living under the stairs to the hero of an entire magical world. Not only does he survive his attempted murder by Voldemort, but his exceptional flying skills win the quidditch tournament for Gryffindor, despite the use of black magic against him, and he, along with Ron and Hermione, discovers that it is Professor Quirrell working for Voldemort and hinders his attempt to steal the sorcerer's stone. Harry learns at this point that it is his mother's love that protects him from Voldemort, as he is unable to comprehend such a force. Not only is Harry a hero here, but he is also protected and empowered by something he was deprived of in the Muggle world. At Hogwarts and amongst wizards and witches, he is able to be someone that he feels he cannot be otherwise.

Once comfortable in Hogwarts, he and his friends continue to explore beyond what is advised. Even though Harry has taken this remarkable flight to another realm, he continues to push the boundaries of what is supposedly accessible to him and what is not. While he is generally respectful to the authority figures in his life, he forgoes rules in pursuit of a truth he knows is being hidden. He understands that he is not supposed to go into the restricted section in the library, yet he dons his invisibility cloak regardless because he knows that is where he will find out the information on Flamel, the creator of the sorcerer's stone, that he needs. Later, when

Harry discovers that Hagrid let out the secret of how to lull Fluffy, the three headed dog guarding the stone, to sleep, he takes it upon himself to protect the stone in Dumbledore's absence. This decision means that he must further disregard the rules of Hogwarts, specifically the one that states that no one shall enter the forbidden corridor (p.127). Harry continues to find avenues to explore, each revealing insights and opportunities for further revelations which contribute to his overall character development.

In *Bridge to Terabithia* it is initially Jess that is desperate for escape. Before he even meets Leslie and is introduced to Terabithia, his line of flight is in the form of drawing. Drawing is something that the other children and adults see as abnormal, referring to Jess as "the crazy little kid that draws all the time" (p.4). He compares the way he draws to the way some people drink whiskey, referring to that sense of peace that starts in the head and spreads to the rest of the body (12). This scene of the novel is also accompanied by an illustration in which Jess is lying on his bed drawing in the foreground, and rather than including images of objects one would expect to find in a young boy's room, the background is completely black. This illustration, alongside Jess's thoughts on drawing, evokes the idea that this is an escape for him, and while drawing, he is able to exist alone in this realm of being in order to create. Interestingly, the pictures he draws are of "crazy animals with problems" (p.12), suggesting that drawing provides him an arena to work out his own issues. He also craves marking pens, rather than crayons because he imagines them as "color pouring onto the page as fast as you could think it" (p.18). As mentioned earlier, the adults in Jess's life have a problem with his drawing, seeing it as a complete waste of time, paper and ability (p.14). The fact that he still draws, and ultimately takes flight in such a way, despite the stigma attached to it, demonstrates that it is a very important

activity for Jess. Once this is appreciated, the act of drawing takes on new meaning, especially when understood in the context of taking flight.

When Leslie arrives, Jess immediately recognizes that she is different, and that there is potential in this difference. When Leslie talks to the class about a time she went scuba diving, something that paralyzes Jess with fear, he realizes that Leslie "wasn't scared of going deep, deep down in a world of no air and little light" (p.43) and thinks himself a coward for not being able to do the same. Jess sees Leslie as able to exist comfortably in another world, but in actual fact she is able to exist at a different capacity in his world. Leslie continues to serve as a source of exploration and experimentation for Jess when she suggests that they need a place of their own, somewhere so secret that they would be the only ones to know about it (p.49). Jess becomes apprehensive when he thinks that Leslie is going to create such a place in the woods, somewhere he is nervous to venture into, but would go so as not to seem like a coward (p.50). However, Leslie decides to stop just a few yards into the woods and that is where Terabithia is created. Jess initially finds it more challenging than Leslie to slip easily into this world, so she lends him her books about Narnia in order to stimulate his imagination as to how life goes in a magic kingdom (p.51). It is possible that suggests that such books sparked a line of flight in Leslie, allowing her to conceptualize her own emergence into new realms or ways of being.

Through Leslie, Jess can experiment, realizing that "she was his other, more exciting self—his way to Terabithia and all the worlds beyond" (p59). Leslie provides Jess with the opportunity to take a line of flight because she provides him with a safe space to do so. He is anxious to go to Terabithia without her, claiming that "it needed Leslie to make the magic" and "he was afraid he would destroy everything by trying to force the magic on his own, when it was plain that the magic was reluctant to come for him" (p.83). Unlike many of the other people in

his life, Leslie does not judge him, but rather encourages him to engage with his imagination and continue to create both through drawing and with her in Terabithia. As a result he can swing into Terabithia and land "gently on his feet, taller and stronger and wiser in that mysterious land" (p.59). Leslie provides Jess with a new way of growing that he has not been accustomed to. When she eventually dies, Jess becomes frustrated with her. He believes that "she had tricked him. She had made him leave his old self behind and come into her world, and then before he was really at home in it but too late to go back, she had left him stranded there- like an astronaut wandering about on the moon" (p.146). While he feels that he needs Leslie to take him to Terabithia, he knows that this line of flight has ultimately changed him for the better, and that it was Leslie "who had taken him from the cow pasture into Terabithia and turned him into a king" (p.160). Even though he can no longer enter Terabithia, there is also an understanding that perhaps he no longer needs to, and is rather ready to take off on new lines of flight, exploring new ways of being, which he would not have been able to do if it was not for the first escape to Terabithia.

In Terabithia, like in Jess's drawings, there are problems to work out and monsters to fight. When Jess and Leslie are dealing with a bully, Janice Avery, Leslie suggests that they forget about her "go out and find some giants or walking dead to fight" (p.71). When meeting their problems head on is either risky or undesirable, they instead confront them in Terabithia. Jess begins to carry this way of resolving his issues outside of Terabithia as well. When thinking about his distressing family situation, he begins to create a story in his head that allows him to escape his immediate sense of anguish. He tells himself that when he was a baby he came floating down the creek and his father found him and brought him home because he had wanted a son instead of his "stupid daughters" and that somewhere are his real parents who have rooms

filled with books and grieve the loss of their son (p.73). Terabithia, and all it has taught them, provided Jess and Leslie a way to work out their issues in ways that were not available to them before they entered their kingdom. This line of flight opens up avenues to experiment with both ways of being and ways of approaching and dealing with life's stressors.

With *Wrinkle*, there are instances of Meg taking a line of flight even before she goes tessering to new worlds. Her teachers become frustrated with her as she tends to daydream in class. She grows bored quickly with her lessons and lets her mind wander (p.30). Because it is accepted that traditional education is the most efficient way to learn, such behaviors are reprimanded or seen as a cause for concern. Meg takes flight in a non-traditional way and uses her imagination to explore different ways of understanding. She becomes frustrated because her way of being is problematic for others, causing her to be reprimanded or become the subject of their concern (p.32). Her little brother Charles Wallace is also regarded as being different and while it is clear that he has superior intellectual abilities to other children his age, he is also a cause of concern for some, as his preference to remain quiet and in his own head gives the impression he suffers from some sort of developmental delay (pp.13-14). However, his mother appreciates his gift and when Meg asks her if Charles Wallace understands more than the rest of them, she responds it is because he is different and new, elaborating that his difference is not physical, but rather in essence (p.54). She goes on further to say that because of him she is able to have "a willing suspension of disbelief" (p.55) suggesting that Charles Wallace's ability to exist in his own unique way is both inherent to who he is, and like Leslie in *Terabithia*, influences those around them and allows them to take flight in ways they are not accustomed to. Although their ability to escape provides them with unique opportunities, it threatens the dominant discourse of what it means to learn and the acceptable ways of doing so. For example,

one of the reasons Meg gets into trouble in school is because she has learned from her father to do mental shortcuts when doing math problems; however, her teachers expect her to do it the long way that they teach. This method frustrates her and she gets a mental block as a result (p.50). Both children are gifted intellectually, but because of the way they arrive at their understandings subverts the traditional notion of institutionalized education, they are deemed odd or different, and subsequently punished.

This line of flight is paralleled with the very literal departure the children take when they tesser space and time and arrive in new worlds. The first time the children tesser with Mrs. Whatsit, Mrs. Which and Mrs. Who, they are not given any warning. Because the story is told from Meg's perspective, the reader is able to travel with her as she tries to understand what is happening to her both mentally and physically. First, there is a complete loss of light and sound, and she feels that Calvin's fingers are being torn from her, leaving her feeling completely alone and vulnerable. Panicking, she attempts to gain a sense of her own physical existence, and is unable to, realizing that when she tries to move her body, there is nothing to move. Her corporeal self ceases to exist for a short period of time, until she gradually becomes aware of a tingling sensation through her limbs. She comes to understand that where she is, is not simply darkness, but rather a void where the world of tangible objects is absent. Suddenly she becomes aware of the beat of her heart and the rotation of the earth, which she realizes she is moving with. Light eventually breaks in and she is able to hear her brother, and then Calvin, but is unable to be with them physically, until she feels a push and a shattering, as if travelling through a wall of glass (pp.65-67). Clearly Meg experiences this departure as quite intense, and more importantly, something she must do entirely alone. Tessering is more difficult for her than the others, but she

understands it as something she needs to do in order to arrive at these distant planets and eventually, save her father and brother.

When the children arrive on the planet of Camazotz, they learn that the people there are heavily policed and restricted from any sort of lines of flight. All actions and thought are uniform and monotonous without any room for experimentation or freedom of expression. The planet is run by a combination of various machines processing paperwork and a giant brain controlling free will. Mistakes made by those inputting information into those machines run the risk of putting the population in "danger of jammed minds" (p.130), suggesting there is a complete lack of potential for psychic exploration by the people of Camazotz. The man with the red eyes that the children meet explain that a desire for such experiences does not exist on the planet because this also means that there is a complete relegation of pain and trouble to IT. By turning over the power of thought and decision making to IT, they lose the ability to put themselves in novel or rewarding situations, but also in ones that inflict pain and suffering, and thus they have no opportunity for learning or growing. They are kept in one state, perceived happiness, for the fear of what the results of a line of flight may produce. When Charles Wallace falls victim to IT's control, he resembles someone who has been brainwashed, assuring Meg and Calvin that he believes himself to be saved from all of his troubles, and that Camazotz is a superior planet because "everything is in perfect order because everybody has learned to relax, to give in, to submit" (p.150). Without any lines of flight, there are no opportunities for creation or becoming, hence the static nature of the planet and its people, which is a source of horror for Meg and Calvin. The fear of jammed minds weighs on the minds of those operating the machines, but in reality, the minds of the people of Camazotz are already jammed: blocked from exploration, experimentation and any sort of psychic enrichment.

Pathologizing lines of flight

Turning now to the diagnostic criteria once again, the line of flight takes place precisely the moment before the diagnostic criteria is used to interpret or describe the behavior. Each distinct "symptom", as well as the collective whole, is the initial departure, before blocked by psychiatric intervention. Each supposed problematic behavior transposes a traditional behavior as a subversive means to a desired goal, and as a whole, they provide an opening to an unorthodox existential experience. Many of these behaviors are accessible to the general population, usually through a change in certain bodily chemistry or biology due to the ingestion of certain psychoactive substances, such as drugs or alcohol, or the loss of hydration or nutrients in the body. The difference between these more accessible lines of flight and those demonstrated by individuals labelled with schizophrenia is the method of administration and the duration. The diagnosis of schizophrenia attempts to collect those methods of psychic exploration and attribute them to something happening to the person that they then must be cured of. In contrast, those moments of escape associated with the ingestion of substances are seen as more legitimate examples of experimentation because there is the assumed promise of returning to "normal," likewise forgoing certain nutrients that the body requires can easily be amended, also returning the body to "normal."

The problem then with supposed pathological lines of flight appears to be the method of engagement and the duration of such a trip. The diagnostic criteria states that there must be continuous signs of the disturbance for at least 6 months and that window must include at least 1 month of symptoms that meet Criterion A (APA, 2013, p.99). That means that for five out of the six months, the only disturbance that must be observed concerns levels of functioning in one or more major areas of the individual's life, as delineated by the American Psychological

Association as work or school, interpersonal relations, and self- care. A line of flight that only lasts a few hours then does not disrupt those parts of the individual's life that rely on her to operate in an efficient manner, to complete her assumed duties, and participate in the world in a socially acceptable way. Those whose flights are for an undetermined amount of time threaten their ability to participate in a world that relies on efficiency, coherence and self-discipline.

Deciphering "normal": The minor themes

There were also themes that were particularly pertinent in each book, but did not present with the same intertextuality as the previous themes. Nevertheless, they were pertinent to this research and will be reviewed in turn. These themes were then analyzed in the diagnostic criteria, and will be considered in this context as well.

In *Harry Potter,* a prominent theme was the role of perceptual experiences in both attuning to novel ventures, as well as subverting certain dominant figures and ways of being. From the beginning of the book, there are subtle moments of foreshadowing to let the reader know that something spectacular is going to happen. The story begins with Mr. and Mrs. Dursley waking up on a Tuesday, and they do not notice a large owl fly past their window (p.2). As Mr. Dursley is leaving for work, he is positive he sees a cat reading a map, but assumes this is ridiculous and blames it on a trick of the light (pp. 2-3). On his way to work, Mr. Dursley sees people dressed in strange clothes, specifically cloaks, and claims they were all part of a stunt in order to collect money. While in his office, he is unable to see out the window and therefore misses the swarm of owls swooping about in the daylight (pp. 3-4). As the strange events keep happening to him, he desperately hopes to himself that he was imagining things, despite the fact that he does not approve the use of imagination (p.5). When he comes home from work and turns

on the news, he learns that he was not the only one who witnessed strange events, and learns that in other parts of the country, rather than rain, there was a downpour of shooting stars (p.6). A conversation between Professor McGonagall and Dumbledore shortly after, reveals that the unusual events are the result of celebrations being had by wizards and witches because of the disappearance of Voldemort. This tells the reader that wizards, witches, and muggles, exist amongst one another and that muggles are simply unaware that they walk the earth at times with those who possess magical powers.

It is clear from early on that those who can perceive the magical world are privileged. The few muggles portrayed in the story are very unlikeable characters, whether they are the Dursleys' or Dudley's friends. They are boring, mean and selfish, and the reader is able to find humour in their lack of ability to pick up on such perceptual anomalies on the assumption that it is their blatant ignorance inhibiting them, rather than the possibility that magic and all associated with it is a bit improbable. The acquisition of a greater amount of knowledge is attributed to such perceptual awareness. Those who are not privy to magic are actually seen as being kept in the dark. As Hagrid explains to Harry, there is a Ministry of Magic which is responsible for making sure muggles remain unsuspecting of the wizards and witches that walk among them (p.65). Once inside Hogwarts, it becomes slightly more difficult to stand out for one's perceptual abilities, but Harry does so here as well. The scar on Harry's head throbs with pain when he is being threatened, giving him unique insight into some of the darker deeds being conducted at Hogwarts. When Harry receives an invisibility cloak from an anonymous donor, he is able to sneak around undetected in order to obtain clues to solve his mystery. However, it becomes clear that not all perceptual distortions are warranted. While exploring in the restricted section of the library, Harry stumbles upon a mirror that shows, not his reflection, but rather his heart's greatest

desire. For Harry, this is to be surrounded by his friends and family (pp. 207-209). However, Dumbledore cautions Harry against the use of the mirror, claiming that "it gives us neither knowledge or truth" and that "men have wasted away before it, entranced by what they have seen, or been driven mad, not knowing if what it shows is real or even possible" (p.213). Harry eventually discovers that Dumbledore has hidden the stone here, enchanting it in a way that would not let someone who actually wanted to use the stone be able to find it, and would rather reflect them making the elixir of life. Trusting too much in one's own perceptions, rather than exploring them for what potential they may hold, can thus lead one down a dangerous path.

The theme of appreciation of the abnormal in *Terabithia* is similar to the perceptual theme in *Harry Potter* in that there is an underlying appreciation for what is odd or different. Lark Creek is a small town, and with that comes a lot of small town qualities, specifically, that most people know each other, and that the unique and atypical tend to stand out. Jess's favorite teacher, Miss Edmunds, is the first example of this. His mother describes her as "some kinda hippie" (p.15) and the other children make fun of her for the style of her jeans and lack of lipstick (p.16). Jess, however, idolizes her, claiming to be in love with her (p.14) and describing her as "a beautiful wild creature who had been caught for a moment in that dirty old cage of a schoolhouse, perhaps by mistake" (p.15). Not only does he think so highly of her, but he aligns himself with her, thinking "we don't belong at Lark Creek, Julia and me" (p.17), which she reinforces him by referring to him as "the proverbial diamond in the rough" (p.17). Rather than trying to think of ways to fit in with the other people of Lark Creek, Miss Edmunds remains true to her unique self, and Jess fantasizes about escaping to a place where he can do the same.

When Leslie arrives on the scene, she is much the same as Miss Edmunds, in that she stands out from the other children as a bit odd. She is introduced to her class, all of whom are

dressed in their Sunday best, in a blue undershirt and cut-offs, with sneakers but no socks (p.24). She then proceeds to beat the boys at running, something seen as inappropriate for her gender, and frustrates Jess because she "had no notion of what you did and didn't do" (p.36). Later, it is revealed that one of her favorite hobbies is scuba diving, which her teacher remarks as being "an unusual hobby— for a girl" (p.42). Leslie solidifies herself as being odd when she admits that her parents do not have a television, a confession that makes Jess cringe for her in anticipation of the judgement that will follow by his classmates (p.44). Jess comes to appreciate Leslie's weirdness as he gets to know her and is able to explore the side of himself that appreciates being a bit different. When he meets her family, he welcomes the intellectual discussions and poetry readings they engage in while renovating their house, taking pleasure in the Burkes' unorthodox ways of spending their time (p.88). Rather than seeing both Leslie and her family, or Miss Edmunds as something to be wary of, Jess opens himself up to the opportunities that diverse ways of being provide him.

A theme that emerges in *Wrinkle* is the breakdowns of communication between those who communicate using the dominant forms of language, and those who use other means to communicate. Charles Wallace is identified as being a bit different from other four year olds and this is exemplified by his apparently high intelligence and ability to read minds. He is a quiet boy and rarely speaks, which causes many to misinterpret that he is unable to talk (p.13). Charles in fact does have friends, that is the three older women, but they are not someone he should be friends with according to Meg, "especially when he won't even talk to ordinary people" (p.23). Charles's inability to communicate in the dominant form is a cause of concern for his other brother and sister too, as his brother Denny states, "*We* know he's bright , but he's so funny when he's around other people, and they're so used to thinking he's dumb, I don't know what's

going to happen to him" (p.30). Charles has his own perspective on his uncommon way of communicating and ability to gain knowledge in an unorthodox way, describing it as "being able to understand a sort of language, like sometimes if I concentrate very hard I can understand the wind talking with the trees" (p.36). He understands that being different in this way and having knowledge that is not deemed acceptable for his age will make it hard for him when he goes to school, thinking that if people continue to think he is not very bright, then perhaps they will not hate him so much (p.36). Charles seems to understand that the onus is on him to behave and communicate in the socially acceptable manner, rather than expect others to try to understand him.

Communication breakdowns become more apparent when Mrs. Who, Mrs. Which, and Mrs. Whatsit are introduced. Mrs. Who, in particular, finds it rather difficult to communicate, and relies on the use of quotations by great thinkers. Mrs. Whatsit explains that using quotations is easier for Mrs. Who, rather than trying to work out her own words" (p.69). Interestingly, it is Charles Wallace who becomes initially frustrated with her method of communicating, and gets noticeably exasperated with her (p.69). Mrs. Who is not the only one who struggles with the limits of the English language. On one of their trips, they all fly over a garden where there are creatures making music, and Meg asks what they are singing. Mrs. Whatsit's response is, "It won't go into your words: I can't possibly transfer it to your words" (p.75). Such an explanation conveys that the English language is unable to capture certain experiences and behaviors, and thus there are inevitably limits on the ways in which they are tabled about and understood.

This idea is elaborated on further when Mrs. Whatsit is attempting to explain what the children will need to do in order to save Charles and Meg's father, and Meg is unable to grasp what is being asked of her. Mrs. Whatsit understands and states, "Explanations are not easy when

they are about things for which your civilization still has no words" (p.85). The dichotomy between the older women and the children is further illustrated when Mrs. Which has them all tesser, forgetting that it may not be as easy as an experience for them, and actually causes them a great deal of pain. Mrs. Whatsit attempts to explain the mistake by telling them that "It is very difficult for Mrs. Which to think in a corporeal way" (p.92). Simply put, because she herself is not made up of a corporeal body, she is unable to understand and appreciate the possibilities and limitations that having one might entail. When the children and Mr. Murry arrive on the planet Ixchel, they encounter a similar problem with its sightless inhabitants. Because the creatures cannot see, they do not require light, and the children and Mr. Murry are left in the dark, but also trying to explain the role of sight in their lives. Meg attempts to explain by saying that to see is to know what things look like, which provides no insight for the creatures (p.199). Rather, they claim to just understand how things *are*, and that relying on vision as a source of knowledge seems quite limiting (p.200). This further suggests that while we may think that a particular way of knowing or understanding things may be the best way to obtain information about the world, it may in fact be quite restraining.

Policing the abnormal with diagnostic criteria

The diagnostic criteria for schizophrenia become further destabilized when considered in conjunction with these themes. Understanding perceptual anomalies outside of the diagnostic lens allows them to exist as unique approaches to gaining knowledge and experiences, and attempts to label such experiences are rather representative of a bias by those individuals who are unable to have such experiences and assume them to be pathological. The same way that the Dursleys' labelled the realm of magic as dangerous and those that inhabited it as freaks as a result of blatant ignorance, unusual perceptions are understood as symptoms of a grave medical

condition because any other explanation seems unlikely or unsatisfactory. A diagnosis of schizophrenia is then a fear of the abnormal or unusual, in contrast to Jess's appreciation of it. While Jess would be one of the few who not only embrace the unconventional, but also find the beauty in it, the diagnostic criteria would represent the rest of Lark Creek, and greater populations, who tag people with general monikers, such as hippie in the case of Miss Edmunds, or crazy and mentally ill as in the case with people who display the behaviors associated with schizophrenia. The diagnostic features of the disease allow itself to effectively label a wide array of people, as it states that "the characteristic symptoms of schizophrenia involve a range of cognitive, behavioral, and emotional dysfunctions, but no single symptom is pathognomonic of the disorder. The diagnosis involves the recognition of a constellation of signs and symptoms associated with impaired occupational or social functioning" (APA, p.100). Finally, the theme of communication breakdowns plays out in the diagnostic criteria in two distinct ways. Firstly, the criterion of disorganized speech, which is defined as "frequent derailment or incoherence" (APA, p.99), places the onus on the individual to communicate in the language that is accessible for the person listening, rather than on those listening to comprehend. Secondly, because the medical institution is such a dominant fixture in contemporary Western society, its language and discourses supersede all other attempts to label such behavior as something other than pathological. Outside of the medical establishment, there are also pervasive discourses about what constitutes normal and a fear of otherness which reinforces the need to control and discipline those who deviate from such discourses. Without the appropriate language outside of the medical jargon, there is a difficulty conversing about such experiences in any other way.

By doing a minor reading of these novels and then looking at all of these themes in comparison to the diagnostic criteria, they provide moments of subversion of the dominant

medical discourses and rather open up possibilities for both the reader and the diagnosed. By discussing such themes, this research hopes to deterritorialize the hold that contemporary psychiatry has over such modes of being that have been labelled schizophrenic, and open them up to a world which relies on a more holistic understanding of human experience and mental strife. Just as these texts are linked with overlapping themes, so are lived experiences; and to compartmentalize those ways of being that transcend the dominant modes of understanding into an array of mental disorders at varying levels of severity strips the individual of the opportunity to explore and make meaning that pertains to her understanding of the world. These themes will now be discussed in greater depth alongside the theoretical frameworks provided by the anti-psychiatry movement in an attempt to further destabilize the medical discourses at work in the diagnostic criteria, as well as to explore these alternative ways of knowing and being and their potential for children susceptible to a diagnosis of schizophrenia.

CHAPTER FOUR

Discussion

The themes discussed in the previous chapter become particularly important when discussed in conjunction with the theoretical frameworks mentioned earlier. If schizophrenia is understood as a social construction, rather than organic brain pathology, then the discussion of the functions and implications of the discourses surrounding diagnosing schizophrenia in children is opened up. By understanding the role psychiatry has in contemporary Western society, the underlying discourses of power and control of the imagination, as well as the appropriation of productive bodies, are exposed. If it is accepted that the disorders delineated in the *DSM* 5 are social constructions, created by the psychiatric institution to police certain behaviors, then it is important to discuss the role childhood schizophrenia has in contemporary Western society, as well as which behaviors are a cause for concern. However, rather than just providing insights into such discourses, the texts in this research also provide moments of resistance, as well as occasions to subvert the dominant discourses. A minor reading of the texts exposes such opportunities.

The good child/student/wizard: Institutions creating bodies

There are moments in each of these texts where Foucault's (1976) notion of docile bodies and the creation of "instruments of exercise" become apparent. It is reflected in the diagnostic criteria for schizophrenia and is also exemplified in the struggles illustrated in the various themes in the novels. As discussed earlier, docile bodies are those bodies that are shaped and trained to behave in socially acceptable ways. The child in question for a diagnosis of schizophrenia can be regarded as a body that is not performing accordingly to the expectations of the society in which she lives. While it is generally accepted that some children have imaginary friends, or engage in fantasy play, there is an assumption that the child will grow out of this, suggesting that it is behavior suited for a particular developmental stage. This is reflected in the diagnostic

criteria when it is cautioned that hallucinations need to be distinguished from normal fantasy play (p.102). Such a statement suggests that engaging in these sorts of imaginative behaviors need to be relegated to the world of play, that is, not work. The child who lives in a magical realm, or has an entourage that those other than the child are not able to perceive, becomes problematic only when she is unable to fill certain roles, such as a student or even a developing child on her way to adulthood. The diagnosis of schizophrenia is needed when the individual fails to be a docile body, which is then subjected to the necessary procedures to make it an instrument of the psychiatric institution.

Foucault (1976) argued that instruments of exercise are shaped through hierarchical observation, normalizing judgement, and an examination. In the case of the diagnosed child, the hierarchical observation comes in the form of various adults watching and analyzing her behavior, culminating with the decisive gaze of the psychiatrist. The child is understood to be the lowest rank of authority, even on matters pertaining to her own experience. The child that fails to provide a productive body for society is observed as deserving punishment. As Foucault (1976) explains, such punishment comes in the form of the normalizing judgement, in which a particular norm is created and the individual in question is decided to be deviating from it. For a child experimenting with the boundaries of reality and imagination, that punishment is the assertion that she is afflicted with a mental pathology. The parents, subject to their own forms of hierarchical observation and normalizing judgement, must then have the child treated by the very same institution that decided she was ill in the first place. The examination, which as Foucault (1976) explains is the final act that brings together the whole process, exists in the manifestation of a list of criteria with corresponding thresholds that the individual either fails to meet and must

go through, or meets and is tagged with a diagnosis which initiates a therapeutic intervention as designed by her psychiatrist.

The novels also demonstrate the process of making the child an instrument of exercise of certain social structures. The most relevant social institution in the lives of all of these children, and the one that the reader would most likely identify with, is the school system. Harry, Jess and Leslie, and Meg are aware they are under the observation of at least one teacher for whom they must modify their behavior because they demonstrate certain behaviors that undercut the teacher's or the educational institution's authority. Charles Wallace also realizes that he is seen as a bit different and that this will be his reality once he enters school. The teacher is in a position of authority over the children while in school and thus helps to construct and reinforce the knowledge which serves the functioning of the educational system. That knowledge dictates what it means to be a good student, and that being a good student is essential for the proper development of the child so that she can be a successful adult. What is important for the child reading these novels is the understanding that the behaviors which frustrate or undermine the authority of the teacher or institution are not inherently wrong or indecent. Meg's daydreaming, or mental shortcuts in solving math problems, Charles Wallace's distinct way of communicating, or Jess's love of drawing are only problematic in the context of the school system. Because the knowledge perpetuated by the educational institution is also the dominant ideology, Meg, Jess and Charles Wallace are seen as abnormal for deviating from it. The normalizing judgement takes place when they are compared to their peers and fail to pass this evaluation of acceptable behavior. Their punishment occurs when the same institution that labels them, also targets them as being wrong or abnormal and uses them as an example for the rest, in this case the students, on what happens when they do not respond accordingly. The child labelled with schizophrenia

who is also punished for her deviations can identify with this feeling of alienation within an institution intent on using her as an instrument of exercise, while also trying to shape her into a more accepted way of being.

Being made an instrument of exercise is particularly overt in regards to the people of Camazotz. Everything and everyone on the planet is regulated by IT and fear what punishment they will receive for departing from IT's prescribed norms. This overarching authority figure is an exaggerated, but still can be a very relevant, metaphor for the psychiatric institution and its perpetuation of knowledge. IT assumes "all the pain, all the responsibility, all the burden of thought and decision" (L'Engle, 1962, p.135). In order to do this, the people have to be willing to let IT in to their heads and assume control. The dominant interpretation of such a metaphor would be in relation to free will; however, for the purposes of this research, it can also be seen as commentary on psychiatry's hold on the individual. In order for an individual to believe she or someone she knows is disordered, she must first have a conception of what it means to be disordered. Psychiatric discourses permeate society due to the authority the field has from its ties with the medical establishment. When such discourses become repeatedly accepted as fact by individuals, the psychiatric institution essentially manipulates those beliefs and assumptions about normal and abnormal. While it may not be a giant brain controlling individuals telepathically, its axiomatic authority influences the knowledge that is perpetuated in its discourses. The implicit shaping of individuals into instruments of exercise by psychiatry through diagnostic criteria is mirrored in the explicit manipulation of thoughts and ways of being on the planet Camazotz, allowing the reader to draw powerful correlations in her experience and the characters.

The institutional shaping of an individual is also prevalent in *Harry Potter*. The world of wizards and witches has been purported as a place that one would want to go, especially Harry as it appears he is far more suited for that world than the Muggle world. However, by regarding the magic realm as a social institution, parallels can be made between Harry's experiences and the child who becomes a part of the psychiatric world. The world of wizards and witches exists amongst the Muggle world, but only certain people are chosen to be made aware of it. Harry only becomes familiar with the idea that he could exist in a world of magic when he is summoned to it by Dumbledore. Harry feels out of place in the Muggle world, and this is why he is so open to the idea of joining the other wizards and witches at Hogwarts, without giving it very much consideration. Once at Hogwarts, the influence of the institution becomes more apparent. There are varying levels of authority which Harry and the other students must navigate, some more oppressive than others. However, the authority figures all have a distinct role in guiding the children through the different lessons and experiences within the institution of Hogwarts. They are helping to create acceptable wizards and witches. Those who deviate from the requirements of what makes a good wizard or witch are expelled, as demonstrated in the case of Hagrid. There are also those wizards and witches who deviate from the accepted norms, and rather than being labelled mentally ill, they are labelled evil and banished from Hogwarts.

The relationship between Dumbledore and Harry needs to be discussed in the context of the shaping of the individual as a product of an institution. From the beginning of the novel, the reader knows that Dumbledore anticipates Harry's arrival at Hogwarts eleven years later. Despite Dumbledore's infrequent appearances during Harry's first year at Hogwarts, his presence is still felt. It is understood that he is the final authority on matters pertaining to the school and is assumed to be the most powerful wizard. Along with this, it also seems that he seeks to mentor

Harry, knowing that Harry possesses a unique gift, which is the love of his mother which was able to combat Voldemort's evil. Dumbledore takes a marked interest in shaping Harry into a wizard, and even gives him the invisibility cloak, which Harry uses to defy Dumbledore, but ultimately helps solve the mystery in the end. A look at later books in the series confirms that Dumbledore does indeed expect big things from Harry, but in regards to this novel, Dumbledore's subtle presence and guidance in Harry's life is still reflective of institutional bonds and the discourses intrinsic to them. Dumbledore's expectations of Harry contribute to his shaping and guiding Harry to be the wizard he needs him to be, one that will help defeat Voldemort. This is all done under the assumption that Dumbledore has Harry's, and all the good wizards' and witches', best interests in mind. It is accepted that Dumbledore knows what the right thing to do is, and so gently manipulating Harry under the guise of mentor is seen as necessary. Keeping the psychiatric context close in mind, it is easy to see how such ideas become distorted under different circumstances. The psychiatrist believes to be providing assistance to the distressed child by guiding her towards more appropriate ways of being through the use of various therapeutic interventions. The proper functioning individual will then contribute to society in an acceptable way, or be removed from it for fear of corrupting it.

However, the appreciation of the abnormal in Harry Potter corresponds to the delegitimizing of it in the world of the reader. Because the setting of the story takes place almost exclusively at Hogwarts, the abnormal actually becomes what is considered normal in psychiatry or mainstream society, and the gaze of the Hogwarts institution labels the muggles as different. In the Muggle world, Harry feels out of place, but inside Hogwarts he feels he must hide that he was raised by muggles and knows nothing about his magical background. The reader is able to identify that certain behaviors and modes of being are only appropriate within certain realms or

institutions. Similarly, for Jess and Meg, they both have active imaginations, which are discouraged when at school. When Jess' teachers and his father tell him that drawing is a waste of time, they are telling him that such imaginative exploration and engagement is not valuable and that it is preventing him from being a "good student" or becoming a man.

It has already been discussed that the child deviating from prescribed norms falls victim to a psychiatric intervention, but it is also important to discuss what the child, who is in connection with such texts as these, can derive about discourses of power that may be rather obscure. Basaglia (1987) understood the power that the psychiatric institution held over its patients, remarking that often the individual becomes "a body lived through the institution and for the institution, so much so that he can be considered a part of its physical structure" (p.77). The child with schizophrenia is unable to be separated from her diagnosis, as it is believed to affect her ability to function at an "interpersonal, academic, and occupational level" (APA, 2013, p.99). Basaglia (1987) went on to discuss how all of the individual's desires, actions and aspirations become negated by the institution, further solidifying the individual's place within it. Any and all behaviors or characteristics of the individual then get filtered through her disorder. She is schizophrenia and her existence becomes a product of the psychiatric institution.

All of the children in the novels must at the same time navigate the authority figures exerting influence over their lives, as well as the dominant discourses coercing them to behave in appropriate ways. Whether the adults be downright cruel like the Dursleys, domineering like Jess's parents, or caring, yet assertive like Meg's and Charles Wallace's father, they all exert a great deal of authority in the lives of the children, while also being relatively minor characters. It is important that all of these children live in parts of the world where childhood is a distinct period of life, in which the child must be cared for and watched over because they are seen as

both ignorant and vulnerable. With these discourses comes the assumed authority of the adults, regardless of their proximity to the child, or in the case of these novels, if they are minor or major characters. The child reading these novels can understand that her age, just as the characters' ages, puts her in a default inferior position. While some of the concepts and events presented in the texts seem impractical, this shared experience is something which strengthens the connection between child and text, allowing the child to be further pulled in by this identification. This identification is essential for the potential literature can have for the diagnosed child, which will be discussed further later.

However, to partake in such stories also subverts these discourses. By actively engaging with these stories, it is possible for the reader to explore those modes that challenge the one she is an instrument of. She is able to do this by reading, which as mentioned earlier is not only embraced but encouraged in various branches of psychology and contemporary Western society. In fact, the importance of reading is stressed by the very same institutions that dictate a good deal of what is considered normal in the life of the child, meaning the institutions of education and psychology. The child is able to inhabit those other realms that are denied to her through her own experimentations with her experience, and instead enter them through her book. Just as these novels parallel and expose the discourses within the diagnostic criteria that seek to restrict or shape experiences, a minor reading provides moments to subvert them.

In some ways, the child diagnosed with schizophrenia is also able to undermine those discourses that dictate how she should behave and develop. While a diagnosis of this disorder tends to be coupled with some fairly extensive, and sometimes harmful, treatment, such as psychoactive medications which produce unpleasant side effects and can be lethal even in small doses, it is also accompanied with certain assumptions; specifically that the expectation for the

child to fill mandated social roles is at a reduced capacity following this diagnosis. While it is believed that the disorder impairs the child's ability to function interpersonally, occupationally or academically, it is her refusal to conform to prescribed roles and norms that is perceived as impairment. If the child is able to avoid medication, and her unique perceptual occurrences are not denied to her, she is able to forgo traditional roles that seek to shape a productive body, such as the quiet and attentive student, or challenge those discourses that dictate the appropriate acquisition of knowledge, such as having an older person instruct all the children in a uniform manner and then evaluate them on their ability to retain what was given to them. The child who is not required to meet such expectations becomes a co-creator of knowledge and is able to make meaning in her world on her own terms.

The children in the novels are similarly able to use those discourses intended for constructing socially acceptable bodies as a means to rebel against designated roles and desirable behavior. The most obvious way that this is done in the novels, as well as in the diagnostic criteria to a certain extent, is under the discourses associated with age. The children are all aware that they are aging and along with that comes the pressure to behave in age appropriate ways. However, because there is a popular discourse around childhood as a time for development, which is reinforced in the diagnostic criteria when the psychiatrist is advised to be aware of developmental stages when deciding on appropriate/pathological behavior, the children are able to use their "not-yet-adult" role to their advantage. Age is assumed to be the determinant of maturity and responsibility, and so the children are able to engage in modes of being not accessible to older individuals. While the child may be seen as too old to have imaginary friends or enter imaginary lands, doing so through books is advocated in various social institutions. Jess and Leslie are all too aware that they are getting to an age where they are expected to assume

more responsibilities; however, the fact that they are still considered children provides them the opportunity to explore alternative ways of being. For example, when feeling overwhelmed by various issues, such as a hectic household or a bully, they retreat to their kingdom where the imaginary inhabitants and situations resemble those they are expected to navigate outside of Terabithia. The children in the novels, as well as those reading the novels, are caught between being too old to do some things and too young to do others. Each discourse attempts to construct the child in different ways, both expecting more responsibility from them, yet disenfranchising them at the same time.

The theme of thresholds in the novels and diagnostic criteria also provides the opportunity to subvert the dominant discourses that regulate imagination and child development, and is directly linked to the potential opportunities provided through a line of flight. Because thresholds represent a crossing over, they are apparent in the stage theories offered by developmental psychology, as well as the diagnostic thresholds illustrated in psychiatry. However, they also provide moments of escape, hence their connection to lines of flight. Once crossed, they cannot be uncrossed, and those in the child's life react to and exist with the individual at the other side of this threshold. For example, once the child has crossed all thresholds discussed earlier to warrant the label pathological, she cannot go back to being "normal"; rather she can only go into remission. This idea is closely related to the previous discussion on age, where the child can actually use the discourses to her advantage. However, in this case, the underlying idea that there is no going back plays a strong influence on the reactions of others, particularly adults. For example, once Harry crosses the threshold to become a wizard, he can never go back to being a muggle, and the Dursleys know this. They become afraid of him, which while making Harry a bit lonely, gives him a break from the abuse he endures. Similarly,

before the children in *Wrinkle* tesser, Charles Wallace's ways of communicating had to be hidden because he was feared of being seen as odd, but once the children cross the threshold into another world, his talents are highly valuable and the others depend on him. Meg also learns that there are ways of being in the world that she was not aware of before she tessers. She learns that her physical existence and her conscious existence are not mutually exclusive. There is an understanding that by crossing certain thresholds, the dominant ways of understanding and being must be exchanged for the new, forcing a change in perspective, simply because there is no going back. Jess cannot go back to the way he was before he met Leslie, even after she has died. She has altered the way he sees the world, "huge and terrible and beautiful and very fragile" (p.160).

The communication breakdowns in *Wrinkle* also provide opportunities to subvert the dominant modes of being. Such breakdowns are generally seen as a failure of the individual speaking to articulate in the appropriate manner, but in *Wrinkle,* it is suggested that different modes of communication offer alternative ways of understanding the world, and each way has its own strengths and limitations. The onus then is not on the individual with which the communication begins, but rather a collaborative effort to create knowledge based on different ways of being. Mrs. Who struggles with the English language, and so relies on quotations from great thinkers, which the children then need to decipher in relation to the circumstances that surround them. When Meg is later talking with the beasts on planet Ixchel, they must work together to understand each other as they do not share the same understanding of language or senses. The child reading and partaking in such examples is able to see that communication breakdowns are opportunities for communication breakthroughs, whereby not only is knowledge

created and shared, but the limitations of language are cast aside and unrealized modes of being are made accessible.

Encouraging modalities of experience

A minor reading of these texts, as demonstrated by Deleuze and Guattari (1986), acknowledges the aforementioned discourses, but it also disrupts the traditional interpretations uncovered in dominant readings. By using Laing's (1967) understanding of the modalities of experience as a lens, the possibilities that these novels provide to the reader can be appreciated, as well as an alternative way to comprehend and approach the behaviors associated with childhood schizophrenia. Such an approach would privilege each individual's unique way of being in the world, as well as an understanding that psychiatric diagnoses rely on the observation of behavior, with a failure to take account of the individual's experience.

The diagnostic criteria for early-onset schizophrenia are examples of the outsider's experience of an individual's behavior, rather than her experience. It talks about the individual rather than to the individual, dismissing any meaning she may derive from her own lived experience. The labelling of specific psychic occurrences as "hallucinations" or "delusions" effectively takes control of those experiences and recasts them as deviant. Perceptual experiences are judged on the backdrop of the assumption that such experiences are not the norm, and that to engage with them severely impairs the required amount of interpersonal, occupational or academic functioning required by society. Thresholds in this sense then become a threat. The child and the adults in her life have to be wary of crossing over those thresholds that signify pathology. The subjectivity of the doctor is privileged over any insights the individual has due to her perceived cognitive impairments. Because the diagnostic features section of the *DSM 5* is

careful to mention that schizophrenia can manifest in a wide constellation of symptoms, any modality of experience that interacts with what Laing referred to as the inner world (1967) — that is, imagination, dreams and unique perceptions— is open to diagnostic labelling. By labelling the individual's behavior as deviant or pathological and consequently alienating her from her inner world, the psychiatrist essentially invalidates her way of being in the world, while also providing others with the means to continually invalidate that way of being.

However, there is potential for the individual to obtain validation elsewhere. A minor reading of the diagnostic criteria provides a means to utilize other means for such validation by freeing these modes of psychic exploration from the psychiatric hold. Novels encourage engagement with the inner world while simultaneously placing the reader in the position to privilege the role of experience by providing cognitive context to behaviors. To pick up a book and read, the individual has to surrender oneself to the book, not knowing what to expect. The reader is essentially crossing the threshold to her own inner world, one that is shaped in relation to the text. This is especially true for the portal fantasies used in this research, as they require, as Meg's mother states, "a willing suspension of disbelief" (L'Engle, 1962, p.55). For these texts, thresholds are a cause of excitement, as they represent something new to explore. While the characters in the novels are hesitant at first, it is from simply being uncertain, and they are enticed by what could be waiting for them on the other side. As demonstrated in the analysis of these texts, they challenge the mainstream assumptions of what it means to exist in the world, both corporeally and consciously, allowing the reader to continually cross thresholds with the characters, entering into new worlds, becoming new people. Moreover, the individual will most likely receive validation for engaging with imagination and fantasy in this way, further subverting the expectation to abstain from participation in one's inner world. Just as Jess and

Leslie are able to use Terabithia to work out their issues, readers are able to use novels such as these to explore those ways of being that are denied to them in mainstream society. Just as Harry dons the invisibility cloak as a means to navigate authority and achieve his goals, the reader is able to hide her experimentation with her inner world and navigate around the restrictive forces of psychiatric discourses. The novels discussed in this research, as well as other novels such as these, offer a safe place for the child to experiment with alternative modes of being and engage in lines of flight free from the fear of stigma or authority figures attempting to correct or discipline her.

With these novels, the child is also able to become nomad as described by Bradotti (2011), challenging the conception of a fixed identity. Rather, the self is an overlap of constructs, where the individual is not limited to those variables that are assumed to structure our self-concept, such as age, gender, or disability. Each time she immerses herself in the novel she is able to adopt any persona she chooses, whether it be character or spectator, travelling along with the story and other characters and each time acquiring new knowledge. The same sort of fluidity and movement can be seen in the diagnostic criteria in regards to delusions. While outsiders may see the child as believing in false truths, the child can also be understood as engaging in a series of "what-ifs" in which each possible situation or belief has a distinct impact on the way her identity manifests. The diagnosed child is able to explore the possibility of multiple selves or an identity in flux. However, the dominant discourse within the field of psychology that there exists a fixed, stable core self, something that cannot be observed, only assumed, then sets up this exploring child as ill.

The notion of a fluid identity is apparent in the themes discussed in the novels as well. When Harry Potter learns that he is a wizard, he is then able to leave behind his old identity and

further explore new ways of being. Just as the term Muggle referred to all people without magical powers, Wizard is also loosely applied in the magic realm and Harry must figure out what this means for him. Similarly, in *Terabithia,* Jess is able to swing on an enchanted rope where he changes from fifth grader to ruler of a kingdom. It is not that he is King in Terabithia, and regular student outside of it, but that both of those ways of being exist within him and are expressed in certain contexts, in conjunction with other bodies. Accepting this fluid sense of self allows him to operate at different and distinct capacities in his life. Because of this he is able to be both too young and too old, inferior and ruler of a kingdom.

This approach follows the example of Basaglia in Italy, in which he provided a safe place for his patients to voice their concerns and opinions, and did so in a way that best suited them. He did not want to strip the individual of their sense of self in order to create a new one that relied on psychiatric discourses. While his approach still advocated for therapeutic interventions based on the dominant discourses of pathological behavior, it is his understanding of societal and political forces as influential in the privileging of certain modes of experience over others that is relevant to this research. These novels provide examples of children being given those spaces to investigate possible ways of being, as well as allow those children reading the novel to engage similarly.

Potential for creation from bodies in collision

A minor reading of these texts exposes the potential for a creation of new bodies and ways of becoming. Following Deleuze and Guattari's notion of bodies in collision with one another, the potential for such books becomes increasingly important. Also important is the understanding that a minor reading of these texts allows for deterritorialization, meaning that the

attempted control and order over experiences, specifically in the case of the diagnostic criteria, is undone. The child who reads these stories already resists docility by allowing herself to enter into these portals, which encourage engagement with bizarre worlds and eccentric characters. To then understand that the collision between child and book opens up avenues for the individual to constantly experiment and become something new is to also understand the power the individual can wield in resistance to dominant discourses and the subsequent attempts to discipline and punish the deviant body.

The diagnostic criteria illustrate the internalized discourses of power and control over that which is assumed unusual, while the books blatantly lay them out for the child, all the while providing moments of resistance or rebellion against them. Just as the diagnostic criteria reflect an assumed authority on the part of the adult psychiatrist, the children in the novels understand that they are regarded as having less power than those who are older than they are. There is an assumption in all of these texts that with age comes power, and that while they are being prepared for such power by being encouraged to engage in age appropriate behaviors, they are still not privy to it. Because of this, the children must find ways to assert themselves that are not dependant on the dominant discourses surrounding age. In fact, they are able to use their age as a means to explore. Because of their assumed inferiority, their engagement with alternate realities is only an issue when it disrupts their ability to do things such as go to school or do their chores. Jess in *Terabithia* clearly demonstrates this as he carries on with his expected responsibilities while also sneaking away with Leslie to go to their imaginary kingdom. His age allows him to engage with such lines of escape, provided he demonstrates his ability to perform those tasks that demonstrate he is functioning at an appropriate level in those areas deemed essential.

Lines of flight provide the opportunity for colliding and creating with bodies that the individual may not have had access to without such an escape. Deleuze and Guattari's (1987) understanding of bodies extends beyond the traditional notion of corporeal bodies, and is rather a collection of traits and affects within a confined context which only manifest when in connection with another body. The child, with her own distinct characteristics, who picks up a novel, with its own specific traits, is changed when in connection with the novel, just as the novel is changed when in connection with the child. Each is able to explore her own potential to become through the other. This sort of exploration is considered more common when two people meet and each helps the other to discover a part of themselves they were unaware of. The potential for experimentation in novels, however, is limitless, especially in fantasies because of their frequent experimentation with the odd or unusual. Because the novels employ fantastical elements that are unusual or peculiar, the child is able to continually engage her imagination, colliding with other bodies in the novels, and creating something new each time. Not only are these books filled with opportunities for experimentation, but each time the child enters the book, she is changed by all of the bodies she has collided with outside of the novel, and thus able to become something new each time.

The lines of flight and potential for becoming are important in these novels, as well as in the diagnostic criteria. It is clear that the children in these novels are being coerced into becoming a body that is productive for various means. It has been discussed how this is also prevalent in the life of the child labelled with schizophrenia. Lines of flight that allow escape from such coercive measures, such as when Jess hides in his room to draw, or swings into Terabithia to become a king, offer solace to those pressures. Novels that encourage the imagination rather than attempt to block it provide the individual a means to channel these

creative departures in a way that does not cause the individual to be stigmatized, labelled and blocked, similar to how Harry is encouraged to refrain from experimenting with magic in the Muggle world. When an individual's line of flight is not blocked, there is limitless potential for creation, not to mention potential to subvert the dominant discourses further. The novels depict this as Meg is able to engage with others from another planet that do not share her ways of communicating. They must create new ways of understanding by sharing each other's ways of collecting knowledge. This creation subverts the traditional modes of communication and creation of knowledge and exposes a way for alternative modes to surface.

If those lines of flight that are interpreted as symptomatic of schizophrenia are blocked by the psychiatrist with psychoactive medications or other interventions aimed at changing brain chemistry, the child is blocked from further exploration and potentials for becoming. Such blockage, similar to what Meg and the children witness on the planet of Camazotz, prohibits creative ways of being by attempting to fit every individual into a strict mold. Mediums that encourage lines of flight, such as novels, provide a way for the child to do so in a way that both reinforces and subverts the dominant discourses. Novels, in particular, challenge the assumption that lines of flight must be restricted to a limited time frame. As soon the child learns to read, she is encouraged to do so throughout her life. It is also common for individuals to re-read their favorite books, discovering something new each time and thus becoming something new each time. Fantasies are also becoming more and more popular amongst young adult and adult audiences, meaning that such lines of flight that are made available in childhood are also accessible in adult years.

It is generally expected in contemporary Western society that children, especially young children, be monitored regularly by an older authority figure keeping watch over their activities.

Structured past-times allow for the shaping and guiding of skills and behavior by a perceived more knowledgeable individual. This potentially means that traditional lines of escape, such as simple daydreaming, are becoming less and less accessible the more that children's bodies are being trained and molded for the production of valuable skills. Imagination was one of those few avenues provided to children who wanted to actively engage with their inner worlds. Now applying the diagnostic criteria for schizophrenia to children, something that is still relatively new in psychiatry's history, further restricts children from being able to engage with lines of flight. They must be an appropriate age to do so, they must only do so for limited amounts of time, it must happen in a socially acceptable manner, and it must not interfere with their academic or social functioning. Furthermore, it is completely relegated the world of children, seen as unacceptable and immature for adults, making it therefore less important or serious than the ways that adults choose to spend their time. This is why the role of the novel is important. It subverts all of these ideas and is not monopolized by children, but anyone who can and enjoys reading has a line of flight in their hands with the opportunity to create and experiment.

Working and creating with children

This research focuses on those children who have been diagnosed with schizophrenia, but has implications for a wide range of children, as well as those adults working with children. The themes discussed in this research are those that many children can identify with. Children are constantly being reminded of their inferior position in society due to their age and those discourses associated with age, and are constantly subjected to someone else's authority. Their experiences of their world are frequently invalidated, their behaviors and modes of participating in the world deemed playful, and thus inconsequential. Adults, on the other hand, are reminded that they are the guardian of children. It is their duty to make sure that they develop appropriately

because, as the saying goes “Children are our future.” This approach sets up a clear boundary between adult and child, where the adult is in the position of authority and must teach the child what she needs to know, and the child must submit to the guidance of the adult, leaving behind her childish ways for the perceived greater knowledge.

This dichotomy prohibits any creative potential between child and adult, or any opportunities for the adult to learn from the child. By approaching child and youth work, or even just interactions with children and youth, as a moment of bodies in collision with the potential to create, a whole realm of possibilities is made available to all involved. No longer is the child the passive recipient of knowledge, and the adult, cut off from the child world, the bearer of truth. Rather they interact with each other, giving insight into each other’s ways of being and creating understandings of the world that were not available to them previously. Children’s experiences are no longer invalidated through this approach, and adults are able to access those lines of flight that they once had to turn away from or engage with in secret. There then becomes an unlimited potential for creative endeavours in a multitude of areas.

CONCLUSION

Limitations of present research

While this research intended to be a discussion of the discourses that pervade these texts, a limitation of such a project would be the lack of participatory involvement. This research assumes that children can identify with some or all of the discourses discussed, but such an assumption cannot be confirmed without input from those children.

This research implicitly privileges literacy and its importance in North American society. It does not discuss lines of flight or modalities of experience in relation to those individuals who either cannot or choose not to read. While this is acknowledged as a limitation of the current research, it also provides plenty of opportunities for future research for other methods of flight that subvert the dominant discourses.

This research also relies heavily on a contemporary, Westernized conception of mental illness and schizophrenia, and because of that only draws on those texts within the same context. Furthermore, the works of literature used are all English and therefore, are not a true representation of the portal-fantasy novels available. In interest of being pragmatic, these novels were chosen based on the researcher's familiarity with the texts and therefore a proper survey of the texts available for such analysis was not conducted. It is also worth considering that these portal fantasies were created for children by adults. While this research attempts to demonstrate moments that subvert the dominant discourses, this factor is an important one, as the adult writer is writing from a position of authority, and therefore could potentially reinforce those discourses.

This research utilized the rich theoretical frameworks that were produced during the antipsychiatry movement during the 1960s because it was believed that such theories lend a diverse and unique perspective to the discussion on schizophrenia. However, it is acknowledged

that there is a lack of discussion of those theories found within the disciplines of psychiatry and psychology. A literature review including such works may also be of importance for future research.

Potential for future research

Because of the novel nature of this research project, there are opportunities to explore many of these themes and ideas further. In particular, this research could be used as groundwork in developing theories and approaches to youth care work. The theories discussed in this research offer non-traditional frameworks to work from when interacting with children with schizophrenia, as well as other mental disorders. Such approaches would challenge the dominant discourses inherent in the field of psychiatry and thus provide an opportunity to develop therapeutic interventions that work with the child's modalities of experience. These interventions would encourage lines of flight and the potential for creative collaborations between children and adults.

This research also leads to questions pertaining to the use of mediums in identity development and exploration in keeping with Deleuze and Guattari's (1987) understanding of the collision of bodies. Such a research project would suspend the dominant discourses surrounding identity and identity development and contribute to a growing body of research which seeks to promote alternative modes of knowing and being. This idea can also be considered outside of research with children, applying to individuals of all ages, and possibly possess promise for therapeutic interventions.

As mentioned in the limitations portion of this research, participants were not used in this research. A project that includes the voices of children, specifically those who have been

diagnosed with schizophrenia, would be an important addition to this research. It would be beneficial to hear how they understand their experiences and their perceptions on their ways of being in the world.

Conclusion

This research sought to expose the underlying discourses at work in the diagnostic criteria of early onset schizophrenia, specifically in regards to the use of imagination and compare them to those uncovered in popular children's literature. Once these discourses exposed, a minor reading of the texts allows for deterritorialization of the texts and new ways of understanding to emerge. One such understanding draws on theories from the antipsychiatry movement, and seeks to view the imaginative engagement pathologized in the diagnostic criteria for schizophrenia rather as lines of flight, and encourages the potential such a modality of experience could have. However, due to the dominant discourses in psychiatry about how and when the imagination should be engaged, such lines of flight may not always be feasible and therefore, can be engaged with via works of literature. The discourses uncovered in children's literature parallel those in the diagnostic criteria, but because lines of flight are accessible here, the child can then learn to subvert those discourses in a socially acceptable manner, under the guise of a healthy love of reading.

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